THE Young Men of India

Vol. XXIX, No. 5] MAY, 1918. [Registered No. M-991.

I KNOW NOT HOW THOU SINGEST, MY MASTER!

I KNOW not how thou singest, my master! I ever listen in silent amazement.

The light of thy music illumines the world. The life breath of thy music runs from sky to sky. The holy stream of thy music breaks through all stony obstacles and rushes on.

My heart longs to join thy song, but vainly struggles for a voice. I would speak, but speech breaks not into song, and I cry out baffled. Ah, thou hast made my heart captive in the endless meshes of thy music, my master!

RABINDRANATH TAGORE—*Gītānjali.*

THE MUSIC OF INDIA

THE following lines are addressed to those who may approach an exotic music, as the writer did, rather from motives of curiosity than in search of beauty, and who may, like the son of Kish, find a kingdom.

The hearing of the first Indian tune leaves the European completely bewildered; he has no idea how it makes any sort of sense. The hearing of what he realises to be his last—some ignorant beggar in Bombay, or a voiceless ayah on the steamer—fills him with a wild regret that he cannot put it into words. But that regret may follow bewilderment in due course you must hear a great deal, and with an open mind. It is best to begin with the songs of the common people; they have the fewest conventions, and the power of understanding a new language like this is the ability to take certain things, but not too many at a time, for granted.

What the whole world demands of music is that it should offer, to those who have by nature or training the ear to receive it, such a solution of the problems of sound as shall interest them by its analogy with that of all the other problems of life, and so open to them a window into the universe. Good music is also held to be divinely inspired. We need not doubt that; but we may feel also that language and action, and all other utterances of man, are, at their best, equally inspired, and that this is the reason why music is able to express them so well. But India has felt this more deeply than Europe, and at every step her music listens for the voice or echoes the footfall of a god.

"Melody" is generally understood to be a pleasing succession of single notes: it would be better defined as an effective disposition of the crises of the music, for it does not matter whether the notes are single or multiple. What matters in language is that the sentence should come "right," and this is done by keeping the important and unimportant words in their places; and what matters in music is that the song or piece should be, from the first note to the last, a complete whole, and this is done by making some one note (or chord) central, and grouping others round it in their proper hierarchy.

In Europe we have learnt, by long unconscious use, the language of chords (just as we use verbs and nouns in a sentence without thinking about them), and these can make any note central, and make all the others revolve in their orbits. But in India there are no chords, so a "central" note has to be chosen, and the distance between these and its satellites learned by long habit. There are several ways of arranging this planet and its satellites. There may be, in all, five, or six, or seven of them in the octave.

Then the planet may come high up or low down in the hierarchy, which gives the song respectively a wailing, or a cheerful, or some other effect. All these things combined have given a very definite character to the *Rāg*, a name which means "passion," until these *Rāgs* have become an instinct to an Indian's ear. He never makes a mistake as to which *Rāg* a song is in, any more than a French child will make a mistake in the genders, which we find it so difficult to learn. An ordinary singer knows fifty of these; an extraordinary one from 150 upwards. But merit consists not in knowing a great many, but in having complete command of those he knows and employing them judiciously.

So much for tune; but melody consists also of time. Suppose you had some words you wished to sing, you would just sing them instead of speaking them, and it never would occur to you to "beat" time as you did it. This is just how the Indian began; the words settled the "time" for him. As most of his literature is in verse, his sense of time developed as the metre of the verse did. First it merely counted the number of syllables, then it arranged longs and shorts in imaginative patterns, and finally it said that two shorts might at certain places take the place of one long. That was verse. But music went further. It said that between the shorts and longs there were short longs and long shorts, and beyond them short shorts and long longs. This gave him groups of rythmic figures of all kinds which he strung together in patterns that pleased him and called "modes" of time, or *Tāls*. But there was a difficulty in doing this. When he put two groups together they made one big one, two big ones a bigger one, and so on, so that the shape of the original group was lost. It is important to understand this difficulty. We get over it in our verse by the rhyme at the end of the line (or the missing foot in blank verse, which gives a frame to work in), and he did the same sort of thing. And in our music we feel the divisions we call bars not by beating time (because, though we can do so, we do not want to make the music wooden), but by arranging that the important chords shall as a rule come at the beginnings of the bars. But he had no chords. So he arbitrarily settled that one beat (or more) on the drum, which ordinarily accompanied the song, should be silent. For instance, he beats, either on the drum or in imagination, our 1 2 3 4 as 1 2 0 3, our 1 2 3 4 5 6 as 1 0 2 0 3 4, and so on. Thus what we call common time he calls "three time" (*Tintāl*) and our three-quarter he calls "four time" (*Chantāl*). This made his bar a recognisable division of time, which he could fill with any pattern he fancied. Besides melody, in its narrow sense of tune, our music contains harmony and counterpoint, and these, apart from their technical development with us, are instincts of the human race. Harmony tries to colour and make more gorgeous movements of the tune, not all equally, but in an interesting

way; and counterpoint is a device to make one rhythm, or motion, better felt by contrasting it with another.

The Indian replaces harmony, which distinguishes the important notes from others, by the grace note which ornaments especially the emphatic notes of his *Rāg*. And he replaces counterpoint, which with us means two (or more) melodies running concurrently, by making the voice and the drum adopt two different rhythms, which meet at a chosen spot to show they are friends and not enemies. Both these devices are best used sparingly, as harmony and counterpoint are with us, in order to lighten the music by as much contrast as possible.

There are many interesting aspects of their music into which there is no space to enter here. There is the storehouse of musical legend, in which they clearly show that they attach importance to just the things musicians among ourselves think important. There is the oldest liturgy in the world, the chants of the *Sāmaveda*, which are constructed quite independently, very much as Plain song was with us. There are the *Rāgmālās*—pictures, drawn or painted, to pourtray the passions typified by the different *Rāgs*.

Notation is a comparatively modern invention in India, and these pictures, ranging from mere daubs to fine works of art, can hardly be other than survivals of a time, such as is now present with the North American Indians, when there was none.

Then again, Indians have realised, what we do not forget but have few opportunities of bringing about, that time and place have a good deal to do with the enjoyment of music; accordingly there are firmly marked classes, or forms, in their serious music, and specific labour songs in the popular, and they assign certain *Rāgs* to certain hours of the day or seasons of the year.

Lastly, there is the fallacy, which will die very hard, that the Greeks had 24 and the Indians have 22 quarter notes, equal in size and all available in a song. They have nothing of the kind. What they do have is this. There will be dozens of scales starting on C, and, if they employ A at all, there are four A's, one of which they may choose. (1) and (2), the A and A flat we have, (3) a note one-fifth of a semitone below A flat, (4) a note the same amount sharp on A. Similarly there are four B's, four D's, four E's, and four F's, which with C and G make 22. That is to say, their music is just as diatonic as ours; only they have accustomed themselves (as we might have accustomed ourselves if it would not have precluded harmony) to enjoying the pathetic effect of flattening or the exhilarating effect of sharpening an interval by a very small amount.

It has been intended, in this rapid survey of a huge subject, only to suggest a few points to look for in Indian music, and to convey the idea that as an expression of human sentiment it is just as intelligible, imaginative, and adequate for

its purpose as ours for our purpose. The mistake people make is to think that as they understand continental music without preparation, they have only to sit down and listen to Arabian, Indian, or Japanese, and that they will straightway enjoy it, or otherwise. That is no more possible than it is possible to enjoy a Bengali poem without knowing Bengali. This musical language, so strange to us, may be studied grammatically or picked up by imitation in the country, or both: but when it is acquired, it is wonderful how close the music which is made in it brings one to the hearts of Indians, who really mean it.

A. H. Fox Strangways.

VISUALISED MUSIC

I PROPOSE to put before you a few notes I have made with regard to an aspect of Indian art which combines both music and painting. Both these subjects are to my mind so differently interpreted by the two peoples of the Occident and Orient as to form almost distinct methods of expression, and practically entirely different arts so as to be hardly possible of comparison. The fundamental objects of both are different; on the one hand European painting and music are communistic, that is, produced for the pleasure of a small or large company by means of concerts and picture galleries. On the other hand, most indigenous painting and music of the Orient is largely individualistic, that is, produced for the pleasure of one or two persons.

In connection with the particular form of music under discussion, the pictorial representations appear to relate mainly, if not solely, to the group of melodies known as the *Rāgs*. The actual definition of this word and its synonym in English is open to many interpretations, but is usually meant to refer to a "mode." This English term again has more than one meaning in the sphere of music, but the "*Rāg mēla*," as it is called, or collection of "*rāgs*" has been not inaptly translated as a "chaplet of melodies."

The story which introduces these melodies is as follows: The six principal tunes of this collection were believed to be inspired or presided over by six *Rāgs*, a species of divinity. Each of these deities had five, some say six, wives or "*Rāginis*," who also presided each one over her tune. To continue the allegory, and considerably augmenting the number, each of these alliances was responsible for several children, called "*putras*," each additional member of which also gave origin to a particular tune. But I cannot describe this better than in the words of Sir William Jones, who, in his *Musical Modes of the Hindu*, says, "Every branch of knowledge in this country has been embellished by poetical fables, and the inventive talents of the Greeks never suggested a more charming allegory than the lovely families of the six *Rāgas*; each of whom is a genius or demi-god, wedded to five *Rāginis* or nymphs, and father of eight little genii, called his *putras* or sons. The fancy of Shakespeare and the pencil of Albano might have been finely employed in giving speech and form to this assemblage of new aerial beings, who people the fairyland of Indian imagination; nor have the Hindu poets and painters lost the advantages with which so beautiful a subject presented them."

To sum up, therefore, a *Rāg* may be defined as a work of art in which the tune, the song, the picture, the colours, the

season, the hour, and the virtues, are so blended together as to produce a composite production to which the West can furnish no actual parallel. Briefly it may be described as a

NARAYANA RAG

musical movement which is not only represented by sound but also by a painted picture. It is broadly a combination of the two arts of music and painting, and has been happily, though perhaps crudely, referred to, as the process of "playing

from a picture and painting from a tune." This aspect of Indian harmonics has been not inappropriately referred to as "visualised music."

It is possible that at this point the observation will be made that the West has already developed its music on somewhat corresponding lines, and that many modern compositions, when correctly performed, conjure up definite scenes or vivid effects: that the combination of sounds in European music is so arranged as to appeal to the imagination, and enables the listener to realise in the most graphic manner the idea that the composer intended should underlie his production. Further, the association of sound and colour has also been worked out from the artistic as well as the scientific point of view, and many other interesting investigations have been made, showing the close relationship that exists between art and philosophy.

Admitting, however, that much has been achieved in this direction in Europe, the existing records of the visualised music of the Hindus appear to demonstrate that the West has merely touched the fringe of a subject which India, quite early in its history, had carried to a most advanced stage. Where the former has been satisfied with treating the matter in the abstract, the latter many years ago developed this aspect of the musical art so that it took the concrete form of melodies translated into pictures. When the strains of the music no longer lingered in the ear, when the performer and his instrument were silent, these painted records still remained to stimulate the memory or stir the feelings by virtue of their poetical symbolism and artistic charm.

The following describes a picture of the *Mēgh Rāg*, which is performed during the rainy season and at the last quarter of the night, that is, in the early part of the morning. The ancient definition of this *Rāg* is that it presents a cloudy sky charged with moisture and lit up with flashes of lightning. The central figure or hero (Nāyik) is a man of dark complexion (Krishna) playing on a shining flute and surrounded by beautiful damsels. There are amplifications of this description, but this is the main idea. This picture, which I am led to understand was painted by a musician, fully bears out the foregoing and adds certain touches of nature which makes it a very human production. The melody is a joyful one, the rushing sound of the rain is heard mingled with the delighted cries of the animals and birds, who show their appreciation of the welcome shower. There is the noise of thunder, the call of the peacock, which in both East and West foretells the storm; the croak of the frog; all these are called up from the hearers' inner consciousness when this *Rāg* is presented either in its musical or pictorial form. The visualised representation of the *Mēgh Rāg* depicts all this and more. The background of the painting is slate blue with a lower band of rich brown, displaying respectively the heavily charged atmosphere and the thirsty ground. Over

the former is a conventional pattern of rain-drops issuing from a mass of cloud, on which gold flashes of lightning are graphically shown. But one cannot describe this in better words than a passage from the *Vishnu Bhagavata*, where the burst of the rains is poetically referred to as "the blessing of Indra poured out upon Prithivi in gladness and fertility. Grishma, the hot season, has too long held tyranny over the earth, over beasts and birds and creeping things, so Indra comes forth to wage war with the tyrant. The thundering clouds are his kettle drums, the lightning, the flash of his sword; the long line of white herons, his glistening banners; the cries of the peacocks and frogs are his battle bards, sounding the warriors' praise; the drops of rain are his arrows." The spirit of this description is symbolised in melody and picture, and in the latter it is possible to see many more touches of nature which, to the initiated, are, no doubt, also distinguishable in the tune. The leaf-buds of the trees show new red shoots, the cattle hold up their heads, drinking in the invigorating shower, while the herdsman, with grass-woven cape and protected by a home-spun cap, stands by. Water fowl gather round the parched pool in which the frogs lie gasping, and overhead a border of white herons flies across the picture.

We may turn to the *Rāginis*, the wives of the *Rāgs*, and those who are trained to this music will know the differences in character, quality, vibration, and general *timbres* between the virile *Rāgs* and their more feminine consorts. We will begin with the well-known *Rāgini* of *Tori*. The deity, *Basant*, in the Hindu pantheon, is the god of the spring time, and presides over a melody assigned to that season. One of his nymph brides is Tori, represented by a graceful siren carrying a *vīna*. The particular melody bearing the name of this goddess is presumed to have such an attractive sound that it fascinates every living creature within hearing. Wild animals lose their savage instincts, and, joining with the most timid bird or beast, gather around the fair musician. Of course, the better-known legend of the great lutist of the Greeks is observable here, but the order of precedence in the world's history is not easy to determine. Ancient stories of this character are attributed to all countries, but India is replete with anecdotes regarding the magic of this melody, ranging from the fascination of deadly snakes to the ecstatic paralysis of nightingales. *Tori*, to conform with tradition, should be performed at mid-day, and accordingly the artist makes his picture glow with the blazing sun of noon. The nymph is usually depicted standing in an open landscape, "clothed in a white *sari*, like snow or the *kunda* flower, and perfumed with the camphor of Kashmir." In her hands she holds the *vīna*, and at the first notes of the instrument the deer in the neighbouring groves forget their pasture and stand entranced. As the melody progresses, the romantic nature of the country is conjured up in the minds of the audience,

the charms of the siren and the beauty of her costume, the languorous scent of the blossoms mingled with the faint odour of camphor is expected to pervade the atmosphere; then one

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hears the rustling sound made by the animals' feet as they wonderingly advance. All this elaborate effect is presumed to be produced by the strains of this melody when played by an accomplished performer. For, until the musician has

practised many weary months and finally can conjure up the whole of this impression, not until he can achieve this is he said to have "arrived."

Hindola Rāgini of *Basant* belongs to any time in the spring. The atmosphere is saffron-coloured, and the general scheme of colour is yellow. The spring time is youthful and encourages love. A pair of lovers, a golden swing, while a number of nymphs, by whom he is surrounded, amuse them with music and keep time with the movement of the swing. The general character of the melody which is responsible for this composition may be easily imagined; the rapid motion, or the gradual slowing down—what children of the West call "going to sleep"—being a feature of the tune. In the foreground a fountain plays, and the music made by the rising and falling of the spring is also supposed to underlie the movement.

One of the most beautiful pictures in the collection of Indian paintings at the Indian Museum is a representation of the *Rāgini Kāmode*. *Kāmode* is expressive of the break of day, and the picture is illuminated with that peculiar light that heralds the false dawn. To add to the strange effect, the waning moon is also in the sky, throwing a ghostly light over the whole landscape. The heroine carries a *tambura*, and around her are a number of peafowl. The particular picture I refer to illustrating this *Rāg* has the character of an early Italian painting, and should be studied by all who are interested in this subject.

Gunkalli, a *Rāgini* of *Bhairav*, is performed in early morning, so that the picture is flooded with the rosy blush of dawn. The central figure is seated under a pagoda, the dome of which, coloured a soft yellow, symbolises the sun rising over the pink horizon. The Nayika has just taken off her garland of flowers, reminiscent of the ceremonies of the previous evening, while on the lake in the middle distance the pink lotus are seen gradually opening with the sunrise. In most of these early morning melodies the incident of the Chakwa, or Brahminy duck, is a feature, who, having spent the night in their usual solitude, are coming together again as the day breaks.

We may compare this morning melody with one of the *Rāginis* played at night, and so gain some idea of the difference in motive. The example taken is the Kedāra, a consort of the *Srī Rāg*. The picture, as may be expected, represents a night scene with a haloed moon shining over a landscape of silver. In the lake are the closed buds of the pink lotus, and the scene generally is reminiscent of the hour of midnight.

In conclusion, the art I have tried to describe to you seems to be the result of ears attuned for thousands of years to the very heart-tears and soul-pulsations of Nature, as she presents herself at different times and in varying moods; to a spirit which has lived amidst the song of wild birds, the humming of insects, the rippling of waters, the rustling of leaves, and

the wind sighing in the trees. It indicates a more delicate perception than is granted to most Europeans, who are contented with merely noting the variation of colour as the seasons change, or the attraction of light as the day grows, but the Indian artist-musician actually seems to hear these processes of Nature, which are communicated to him in the form of a musical message.

PERCY BROWN.

MUSIC IN INDIA*

IT is only fair to begin by telling you that I have no pretensions to being an authority, either in the theory or practice of Indian music. The following remarks must, therefore, be taken as coming, not from one who knows, but only from one who loves it.

By Nandalal Bose

DANCE OF DESTRUCTION

I find I have been put down as a speaker on the "History of Indian Music," so I will try to give you what must necessarily be a rapid bird's-eye view of the subject from the earliest dawn to the present times, keeping principally in view the influence exercised by music on Indian life. I must ask you

* A paper read before the Graduate Union of the Y.M.C.A., Calcutta.

at the outset to bear in mind these three points: (1) the antiquity of Indian music, (2) its intimate connection with religion, and (3) therefore its wide and great influence in a country where religion plays so important a part.

The goddess Saraswati is the presiding deity or muse of Hindu music and learning. She is represented as being very fair, robed all in radiant white, sitting on a white lotus, with book and *vīna* or lute in hand. She is the patroness and beloved mother of all musicians and poets, whose one dream it is to catch some faint echo of the enthralling strains of her *vīna*, or one drop of honey from her immaculate lotus-throne. Let me invoke her aid in this humble effort of mine to make known her divine art.

> "May he who out of consideration for the material universe doth dance with controlled movements preserve you."

The Sanskrit word for music, *Sangīta*, used to mean singing, music, and dancing combined, and the great god Shiva is said to have been its founder. In one of the old Sanskrit dramas there is a beautiful invocation to Shiva, which indicates how his dance symbolizes the rhythmic motion of the universe, and may be roughly translated thus:—"Lightly treads the god, lest he should overset the earth ; he restrains his action, lest his arms should over-reach the boundaries of the three worlds; and his spark-shooting glances are turned on empty space, lest they should consume that which they rest upon."

The holy sage Narada is represented as wandering about in heaven and earth, singing the praises of Hari on his *vīna*. The *apsaras*, or heavenly nymphs, delight the eyes and ears of the gods with their dancing and singing. So that Music, heavenly maid, must have had a celestial abode, like the holy Ganges, before she came down on earth to win the hearts of men.

Our oldest and most sacred literature, the *Vēdas*, are estimated to have been composed about 2000 B.C. The following extract from Macdonell's *Sanskrit Literature* will give you some idea of the music of that remote age. He says:—

"Various references in the *Rigvēda* show that even in that early age the Indians were acquainted with different kinds of music. For we find the three main types of percussion, wind, and stringed instruments there represented by the drum (*dundubhi*), the flute (*vāna*) and the lute (*vīna*). The latter has ever since been the favourite musical instrument of the Indians. . . By the time of the *Yajur Vēda* several kinds of professional musicians appear to have arisen, for lute-players, drummers, flute-players, and conch-blowers are enumerated in its list of callings. Singing is, of course, very often mentioned in the *Rigvēda*. That vocal music had already got beyond the most primitive stage may be concluded from the somewhat complicated method of chanting the *Sāma-Vēda*, a method which was probably very ancient, as the *Sāma* ritual goes back to the Indo-Iranian Age."

The *Sāma-Vēda* is still chanted, but I do not know how far the old melodies have been preserved, nor am I, unfortunately, able to give you an illustration of the modern style.

After the Vedic, comes the Epic Age. The main story of the *Mahābhārata*, or great epic of India, is one of the most ancient of world-stories. "Old songs about the ancient feud and the heroes who played a part in it must have been handed down by word of mouth and recited in popular assemblies or at great public sacrifices." The equally famous epic, *Rāmāyana*, is also said to have been "either recited by professional minstrels, or sung to the accompaniment of a stringed instrument, being handed down orally in the first place by Rāma's two sons, Kusha and Lava." Even to this day public and private recitations from the Epics and Purānas (old religious legends) are common in India.

In estimating the influence of music on the Indian mind we must remember that apart from the natural and universal attraction of sweet sounds, music in this country, besides being inseparably connected with its poetry and religion, is further invigorated by being the vehicle of history and the drama, which have all been transmitted orally, and the greater part musically. The chronicles of kings were preserved and recited melodiously by bards, such as the famous *bardai* and *charuns* of Rājasthān. I believe every separate metre has a distinct way of being chanted, still extant in India. Indeed, music, poetry, and religion formed a triad which it would be hard to dissociate.

But during the Buddhist period the scene was changed. Buddha and his followers reasoned out and preached their doctrines, and almost the whole of the resulting Pali literature was in prose, hence, as was only to be expected, the Buddhist period was more fertile in architecture, sculpture, and painting than in music, and the latter, divorced from religion, lost for the time its most powerful support and inspiration. But that it was not allowed to die out is amply proved by the literature of the succeeding period of Brahmanic reaction (approximately 500-1200 A.D.), which was so brilliant as to have been called the Hindu Renaissance.

In this period we, for the first time, come across Drama well-developed in the European sense. Dramatic performances used to be held on the occasion of religious festivals, probably in the *Sangīta-sāla*, or concert hall, of kings, and included dancing and singing. From the internal evidence of extant Sanskrit dramas, we come to know that the art of music was taught by Brahmin professors called *Nātyachāriyas*, not only to professionals but even to ladies of royal households, and many instances are given of their proficiency. Music also formed part of the education of princes, but they appear to have been more patrons than performers. From the numerous Sanskrit works on music, it seems at this period to have attained a high degree of perfection, both as a science and an art, of which the Brahmans were the sole exponents,

showing the high estimation in which it must have been held. Indeed, music has been called the *Gandharvavēda* and Fifth Vēda. And even now the highest class of musicians look upon it as a sacred art, and one of the roads leading to salvation, if devotedly persevered in. The temple and the stage were formerly the two great schools of Hindu music. During the popular festivals, singing and dancing also went on in the open air. This music had a character and influence peculiarly its own, and must have been the precursor of modern Indian folk-song, just as the music of the cultured must have given rise to our classical system. Durbari, or chamber-music, *i.e.*, high-class music played by a single performer to a select audience, is, however, not yet alluded to. In some parts of India singing and dancing formed, and still form, part of the temple worship. And though we have nothing like that in Bengal, yet who has not experienced the sense of holy calm and peace which steals over the mind when the mingled sound of gong and bell and conch is borne on the breeze at the time of the *ārati*, or vespers, in the stillness of the evening? The conch deserves special mention, as, though it cannot produce music, it has a musical sound which is intimately associated with auspicious occasions and good-will in every Hindu household, and it was also used as a trumpet-call to war in olden days.

We have now come down to the Muhammadan conquest, which ushered in a new era for India. The spirit of Islām is the spirit of the desert; and its fierce puritanism discountenances all appeals to the senses. In Muhammadan mosques music has no place; and the drama was absolutely foreign, if not wholly repugnant, to the new conquerors. Hence classical music was deprived for a time of its Court patronage. There is a characteristic story told of Aurangzeb, the great Moghul. The court musicians brought a bier in front of the window where the Emperor used to show himself daily to the people, and wailed so loud as to attract his attention. Aurangzeb came to the window and asked what it meant. They replied that melody was dead and they were taking him to the graveyard. The Emperor said, "Very well, make the grave deep, so that neither voice nor echo may issue from it!" Nevertheless, the spirit of India slowly but surely prevailed, and music gradually crept back into Courts in the form of an entertainment for Muhammadan princes, some of whom became great patrons of the art. It is well known that Akbar the Great gathered round him the best musical talent of Hindustan, amongst whom was Tansen, the greatest name in Hindu music. Thus the Durbari, or chamber form of music, came into existence and came to stay. This new departure, together with the Persian culture introduced by the Muhammadans, must have influenced the style of music, but to what extent it is impossible to say, though the difference between the Northern and Southern styles may afford some indication of its character.

The great mass of the people, however, clung as fondly as ever to the old form of musical drama, known as the *Jātra,* which flourishes to this day. This is not a regular drama, performed on the stage, but a simpler kind of operatic play with some religious legend or national hero for its subject.

Along with these, musical and semi-religious recitations of stories from the Epics and Puranas, referred to before, were, and still are, common amongst the people, under the name of *Kathās*, which are performed by professional story-tellers known as *Kathas.* It is still considered a pious act to have these *Kāthas* recited in the domestic circle.

The *Bhajan,* a simple devotional song with every verse set to the same simple tune, has also held its ground along with the others, as being specially suited for private worship.

All these, and other local types too numerous even to mention, served in those illiterate days to keep alive the national ideals in the midst of spiritual and social tyranny, and account for the remarkable permeation of the highest Hindu thought amongst even the lowest social strata.

About this time there was a great resurgence of Vaishnavism, and the Krishna cult spread far and wide amongst the people. And though Vaishnavism, like Buddhism, was essentially a protest against the formalism and narrowness of Brahmanism, its spirit was diametrically opposite. Asceticism and repression were replaced by the message of freedom and the joy of life. The life of Krishna plays upon the whole gamut of human emotion, from the love of the child to the love of God, and hence is peculiarly adapted in each of its phases to musical expression. Indeed, it is not too much to say that the bulk of the innumerable songs of India have for their theme the immortal loves of Krishna and Rādha. Through the corridors of time we still hear the echoes of Krishna's flute, and he yet lives in our hearts, our songs, and our poems. Like Orpheus, his flute is said to have had a magnetic influence, not only over human hearts, but also the forces of nature. I know a song which says that at the sound of his flute the wind stopped blowing, the river Jumna flowed backwards, the fishes stopped swimming, the cows stopped grazing, and the calf stopped taking its mother's milk. How sweetly and naturally the human and superhuman are mingled in this, as in most of our simple religious songs, which go straight even to our sophisticated hearts. The Vaishnava poets, whose works are a veritable storehouse of all that is tender and true, have for their inspiration the same eternal story. As the name of the tune is given in each Vaishnava lyric, these must always have been sung, and are still sung, to the music of the *Sankīrtan,* which is the Vaishnava's own particular form of musical expression. The *Sankīrtan,* at least in Bengal, is indeed a marvellous development of musical technique. It may be compared in some of its aspects to the European oratorio, and has more than a superficial resem-

blance to the methods, the impetuousity, and the unconventionality of Wagner's lyrical drama. The *Sankīrtan* requires a whole band of well-trained performers and several hours of time for anything like an adequate rendering.

With the advent of the English, Indian culture, including music, has entered into a new phase. Among the educated classes the old religious musical entertainments have almost gone out of vogue, though with the masses they are still popular. The *Jātras* are more and more copying modern theatrical performances, with not very brilliant results. The theatres themselves, which have sprung up in dozens, are no doubt fulfilling some useful functions, but their effect on music has been for the most part deplorable, their characteristic tunes betraying an utter lack of style and a considerable amount of banality.

The Brahmo Samāj has given music a prominent part in its religious service, and has availed itself of the best in all styles without distinction, thus gaining a wide emotional range, and also helping to conserve much that might have otherwise died out.

European popular music cannot but have had a certain amount of influence on our modern music. I have heard some lively tunes on the Bombay side, which seem to have been borrowed bodily from the Portuguese, as well as several other adaptations which are locally described as being "in the style of the band." The band, with its loudness and liveliness, seems to have caught the popular fancy, and was at one time considered quite the thing for marriage processions. Our wedding-music is performed by a small band of pipers, the pipe being a sort of clarionet or oboe, whose sweet and touching strains are inseparably associated in the Indian mind with festive occasions.

Occasional attempts have been made to introduce harmony into Indian music, an altogether radical departure which requires a trained musician to handle with any degree of success.

Some Bengali songs have been set to Scotch and Irish melodies, which with a little adaptation do not sound so very foreign to our ears.

A more subtle form of Western influence may be traced in the modern tendency to simplify and vary the Durbari style, by breaking away from some of its rigid conventions. Nevertheless, the classical style still survives in its purity, thanks to its devotees, who cling religiously to the established traditions and account any departure from it to be a mortal sin.

On the whole, I regret to have to say that our music is at present languishing for want of support. Our princes are no longer as devoted to the divine Saraswati as they used to be, and even the few existing followers of the faith have to bow down to the modern King Gramophone, who seems to reign supreme. The ubiquitous harmonium and piano have also changed the orthodox character of our music, and a certain

kind of cheap drawing-room music, which can be easily learnt and easily taught, has superseded the old artistic style.

There are also, however, certain elements of hope, which it gives me pleasure to touch upon. Things are not so bad as in the days of our grandfathers, when music and singing were supposed to be fit only for professionals and ne'er-do-weels. The more music became an instrument of mere pleasure, the more it sank in public estimation. It is only very recently, and probably as a result of Western influence, that music has been reinstated and is coming to be valued as an art in and for itself. Several systems of notation have been devised, and various musical publications are helping to preserve at least the outlines of the best classical compositions. And above all, the Indian heart has still a tender spot in which the real music of India may find refuge, while awaiting the coming of the new Tansen.

In conclusion, I hope it is not too late to say a few words regarding the distinguishing characteristics of Indian music, which may perhaps be more easily brought out by a comparison with the European system.

Firstly, we have no such thing as harmony, or practically none, only the keynote, singly or in combination with dominant and sub-dominant, being used in accompanying songs, or filling out instrumental music. Indian melody, thus left to itself, has attained a much greater complexity and elaboration than its European sister. The apparently endless profusion of *tānas*, or cadenzas, with which our melodies are adorned, partake more of the nature of an improvisation than a mere reproduction, and that is why any system of notation can only record the bare outlines of any musical scheme.

The teaching and learning of music by ear is another great difference, which makes a good ear and a good memory much more essential in would-be-performers.

The subject of our *Rāgas* and *Rāginis* is a large and difficult one, which cannot be adequately treated in a paper like this. *Rāgas* are certain melodic schemes based on various modes and keys, differentiated by the sequence and prominence of particular notes. They require considerable study and practice, not only to render correctly, but also to recognize and appreciate. A point of considerable interest to the foreigner is that particular *Rāgas* and *Rāginis* are required to be sung at particular hours of the day, and the initiated really feel dissatisfied if the proper time is not chosen for its corresponding tune. Whether there is something deeper than mere association in this feeling, it is not for me to say. Certain powers are also ascribed to certain *Rāgas*—or melody-types—*e.g.*, the bringing down of rain, the breaking forth of fire, etc., and many are the interesting stories given in proof. But alas! the age of miracles is past, and there is no danger nowadays of anybody's setting the Hooghly on fire by singing the *Dīpak Rāg!*

The so-called quarter-tones of the Indian scale seem to be a hard nut for foreigners to crack. Without entering into

details, it will be enough to say that intervals of less than a semitone are never used in succession, and their only use is to introduce different degrees of sharpness and flatness in different *Rāgas*. This is why the tempered notes of European keyed instruments are not all-sufficing for Indian classical music proper, but are enough for all practical purposes in modern popular music.

Another obvious distinction is the gliding progression of our melodies, in which no abrupt transitions or large intervals occur. An analogy may be found in a design composed of curves as opposed to one consisting of angular or disconnected lines. Our songs are also definitely divided into two or four parts, and the composer's name is very often mentioned in the last.

Our time-system, like our melodic system, is complicated enough to deserve special mention. Not only bars, but groups of bars, have to be taken as the unit of time, and the number of beats may be five or seven, as well as two, three, or four, and their multiples. We begin at the beginning, but do not end at the end. You have to come back to the beginning and stop at a particular accented beat called the *sama*. The safe and timely arrival at this stopping-station entails much beating of drum and appreciative shaking of head, though it may appear rather an abrupt ending to those accustomed to the somewhat affected and comfortable settling-down of the conventional European finale.

I must also allude to the divine melancholy which is so characteristic of Indian music. Gay or martial melodies are conspicuous by their absence. This may perhaps point to some inherent difference between the East and West, which it would be interesting to work out.

Let me conclude with a distinction drawn by one of our poets between Eastern and Western music. He says:—

"The world by day is like European music,—a flowing concourse of vast harmony, composed of concord and discord and many disconnected fragments. And the night world is our Indian music,—one pure, deep, and tender *rāgini*. They both stir us, yet the two are contradictory in spirit. But that cannot be helped. At the very root nature is divided into two . . . . . day and night, unity and variety, finite and infinite. We men of India live in the realm of night,—we are overpowered by the sense of the One and Infinite. Our music draws the listener away beyond the limits of everyday human joys and sorrows, and takes us to that lonely region of renunciation which lies at the root of the universe,—while European music leads us a variegated dance through the endless rise and fall of human grief and joy."

MRS. P. CHAUDHURI.

TRAVANCORE MUSIC

IN Travancore two systems of music exist side by side, one the ancient Dravidian system, called also *Sopānam*, and the other the Aryan. The former represents the most ancient form of music prevalent in South India, characterised by sweetness, tenderness, and pathos, and the latter bold, elaborate, and majestic, which came with the Aryan wave of settlement about 2,000 years ago, and which to this day exists in greater purity here than in any other part of India. It is in this system that Tiagāyya, the great composer of South India, has produced his famous lyrics. The Dravidian system, on the other hand, is used in temples, whence it gets the name of *Sopānam* (steps), and also in connection with *Kathākalis*, and popular games in Travancore and Malabar. It is here that the most ancient social and religious customs are still in vogue in their pristine purity, unaffected by external influences and unimpaired by political isolation of the country. The music of this region has long withstood the awful vicissitudes of time, and is as unchanged as its physical features, marked by "waving palms and land-locked lagoons." It is not meant that the Aryan and Dravidian systems of music have stood on through centuries like figures cut in alabaster, without exerting the least influence upon each other. No—in the nature of things, this could not be. Some of the long curves peculiar to the Dravidian system may have been borrowed or imitated in the Aryan, while, on the other hand, some of the other peculiarities of Aryan music, such as its way of classifying *rāgas* and its nomenclature, may have been adopted into the Dravidian system.

Our purpose here is not to trace these influences, but to mention some noteworthy facts regarding these two kinds of music in the condition in which they exist. The songs in which these Dravidian *rāgas* or *pans* (as they are called in Tamil) are set, are such as *Unjal Pāttu, Thulal Pāttu, Vange Pāttu, Thiruvathurai Pāttu, Sastha Pāttu, Korathi Pāttu, Nanthuni Pāttu*, etc. Each of these has an individuality of its own, and is not generally sung except on the occasions for which it is obviously intended. In these songs, as well as in the temple and *Kathākali* lyrics, one may succeed in tracing several Dravidian *rāgas* or *pans*, such as—*Inthisa, Indalam, Puranira* and *Kanakkurinchi*. The student of *Thēvārām* hymns, who is familiar with their *pans*, can easily trace some of them here, for these are merely the Tamil tunes which he has heard sung in another form and under another name. *Inthisa* is the Malayalam form of the word *Innisai, Indalam* that of *Intholam, Puranira* that of *Puranirmai*. When you add to these the other *pans* employed in

the *Thēvārām* hymns, such as *Nāttapadai* (corresponding to the Aryan *Nāttai*), *Palam Panjuram* (corresponding to *Sankarābharanam*), *Sathari* (corresponding to *Panduvarāli*), *Kousiham* (corresponding to *Bhuravi*), you get a clearer and wider view of true Dravidian music.

But let us return to Travancore. It is not easy to trace the name of any great composer in popular Dravidian music, the *rāgas* employed in the Dravidian songs being simple and their being scope for multiplying compositions in the existing airs. These airs are all stereotyped. It is not meant that songs of higher quality cannot be composed in them. The experiment has never been tried, as it has become the fashion now to make new compositions in the Aryan *rāgas*, which have become prevalent in towns and cities where Aryan music retains hold of the popular mind. Even in the Aryan system, the great composers have been those of comparatively recent date. We are aware of no composer prior to Tiagāyya whose compositions can at all be compared to his. The Aryan music which was once prevalent in Travancore, and which still exists there though in a slightly modified form, is of the old style, called *Cārnātic* (as opposed to *Dēsik*), and it is in this style that the celebrated royal composer, Swathi Tirumal Mahā Rāja, has composed his lyrics. One of the earliest composers in this style was Prince Aswathi Tirunal (1756-1788), an accomplished Sanskrit scholar, whose *Kīrtanams* are even now daily sung at the Sri Padmanabhaswāmi Temple. The Ashtapathies composed by Jaya Dēva, of Pandarpur, in Bombay, were also known to the musicians of Travancore, and they were the stock music of the celebrated musician of Travancore, Govinda Mārar. The songs in Aryan music now sung in Travancore cannot be traced further back than the year 1750. With the opening of the 19th century, we have had a number of composers, such as Rani Rukmani Bai, His Highness Swathe Tirunal Mahārāja, Rāvi Varman Thampi, Nāttuvan Ponniah, Ksheerapthi Sāstrial, and others.

The greatest musician in Travancore of the early part of the 19th century was certainly Govinda Mārar, of Muvathupuha, whose celebrated interview with the great Tiagāyya, of Tanjore, is still remembered, especially in connection with Tiagāyya's composition in *Srīrāgam*, beginning with "*Entharomahānubhāva.*" This musician was distinguished by the name of *Shat-Kāla*, which means six-time, time being used here in the sense of "diminutions," in the language of Mr. Strangways. This means "that a piece that had been in crotchets was now sung in quavers, and the point is that he could 'diminish' six times over, *i.e.*, begin with his theme in semibreves and end with it in semi-demi-semi quavers."

We shall briefly describe the celebrated meeting of Shat-Kāla Govinda Mārar with the great Tiagāyya, of Tanjore, which took place about the year 1840. Govinda Mārar was taken thither by one, Nallathampi Mudaliar, of Tinnevelly, the brother of the famous Sulochana Mudaliar, who built the

Tinnevelly Bridge. When Mārar saw Tiagāyya he expressed a wish to hear him sing. "Who is the man," was the proud reply of Tiagāyya, "that can ask me to sing?" Apparently the audience was merely to listen when Tiagāyya was disposed to sing of his own accord. Tiagāyya pointed to his disciples, but when, with his permission, Mārar sang his *pallavi** in Shat-Kāla all other musical instruments had to be put aside, and only Mārar's own *tambur* could be used, so high was the pitch of the music. It was felt that Tiagāyya himself could not compete with Mārar in his *Shat-kāla pallavi*, and it is said that the pride of Tiagāyya as an unique musician of South India thus received a severe check.

It is noteworthy that Mārar's *tambur* had a flag attached to it as a mark of distinction, a privilege allowed only to musicians of pre-eminent merit such as Tiagāyya himself. Tiagāyya, transported with joy on hearing Mārar's music, nobly improvised a song on the spot in *Srīrāgam* in honour of the great musician (the one above referred to), the words of which may be rendered thus, "There are many great men in the world, and I respect them all."

The reign of Swathi Tirunal Mahārāja (1829-1846) may be well named the "Augustan Age of Travancore Music," as a constellation of great musicians flourished at the time. The Mahārāja himself was a musician and composer of no mean order. He was a linguist, and could compose in several languages, such as Malayalam, Sanskrit, Tamil, Telugu, Mahratti, and Guzrati. His compositions in the shape of *Varnams*, *Kīrtanams*, *Pādams*, *Tillānas*, &c., are still sung at the palace and temple by the Court musicians. The names of some of the eminent musicians of his time may here be mentioned:—Vadivelu Nāttuvan, Ponniah Nāttuvan, Parameswara Bāghavathar, Muthuswami Baghavathar, Sesha Bāghavathar, and Venkatarāma Bāghavathar.

The period next in brilliancy as regards music is the reign of His Highness Aillyam Tirunal Mahārāja (1861-1880). It is worthy of note that the Mahārāja himself was an eminent singer. We shall close this article with one important incident that took place during this reign. It is worthy of note that the Mahārāja himself was an eminent singer, who took a personal interest in the development of the art. Two of the most famous musicians lived in his time, *viz.*, Mahā Vaiti Bhāgavathar and Rāghava Bhāgavathar. Others of less note surrounded these musicians, such as Kittu Bāghavathar, Meru Swāmi, Mahādeva Bāghavathar, Kaliyāna Krishna Bāghavathar and Kunjari Rāja. They were all experts at different musical instruments.

The two first named were, however, vocalists, and a famous combat took place between them, as arranged by the Mahārāja himself. This took place in Kanni, 1047 M.E. (1872). One fine afternoon, at two o'clock, there was a large

* Pallavi means chorus.

gathering of the court musicians, pandits, and *Kathā* performances at the Renga Vilāsam Hall of His Highness' Palace to witness the great combat, and in the presence of the Mahārāja, the famous Mahā Vaiti, who had already made a name in Trivandrum by his superb music, had to meet his rival in the field, *viz.*, Rāghava Iyer, who was specially got down for the purpose from Hāripad and who was a musician of great promise at the time in Travancore. The accompaniments to these vocal singers were violin by Mahādeva Iyer, Veenai by Kalyāna Krishna Iyer, Mriddhangām by Sethurāma Row and Somari Iyer. They were specialists in their instruments, whose reputation was already established. The audience were all attention. Raghava Iyer elaborated the *rāga*, *Sankarābranām*, and sang a *pallavi* in it. A *pallavi* is a bit of musical strain or sometimes the burthen of a song limited to a specific *tāla*, to which each singer in turn is bound to return after elaboration, according to the fertility of his imagination. The man who produces the best combinations, and whose singing lasts longest, is supposed to carry off the palm. The *pallavi* is, therefore, an unmistakable test of ability in music. The singing lasted till five p.m. and was resumed at about 7-30 p.m., lasting to 10-30. A counter *pallavi*, by Mahā Vaiti, in *Kalyāni* was also elaborated. The tug-of-war was continued into the next day. It was found that neither of the musicians yielded to the other, each exhibiting the peculiar flights of his imagination to the best advantage. Mahā Vaiti's singing was characterised by clearness, sweetness, and wonderful rapidity, while Rāghava Iyer's was distinguished by grandeur of imagination, boldness, and vigour. Thus the two musicians distinguished themselves to the delight and admiration of the whole assembly, and they were equally honoured by His Highness the Mahārāja with bangles, shawls, and money. It was generally held that Rāghava Iyer, a native of Travancore, was fully equal in ability to the foreigner, whose name still stands as one of the greatest Hindu musicians South India has ever produced, and thus the Mahārāja gained his object, *viz.*, that of proving to the world at large that Travancore was ready to meet Mahā Vaiti on his own ground.

T. Lakshmana Pillai.

THE VALUE OF INDIAN MUSIC IN THE PRESENTATION OF THE CHRISTIAN MESSAGE

IT is the duty of the Christian Church to discover and utilize every approach to the national heart in its endeavour to present the claims of Christ. A rigid adherence to methods which have proved unsuitable, and an inherent disinclination to change them as often as they have proved unsuitable, has been the prime cause of the slow movement of the Christian Church in this country. A welcome change is now perceived among the religious workers in this respect. On every side we perceive the signs of a sincere desire to recast and readjust our methods to suit the changing conditions of national life in India. One of the first-fruits of this change in our angle of vision is the discovery of the value of Indian music as a method of evangelisation.

In India all through her religious history a close association has existed between religion, poetry, and music. If poetry is the body of religious thought, music was the very life breath of devotion. In India prayers and praises are sung. The preacher preached to the accompaniment of music. The Tamil "*thēvārams*," or praise offerings, are always sung by the devotees to tunes which are peculiar to Tamil religious genius. It is significant that Rabindranath Tagore's *Gītānjali*, or song offerings, were, in the original, musical compositions. From what has been said above it will be clear that if we want to put a Hindu in a reverential and devotional frame of mind, the only attitude favourable for the reception of religious truth, we can best do so by presenting the Gospel in a musical form, which is calculated by power of association to call forth the most favourable attitude in the hearer.

If music is to take its proper place in Indian evangelism, it is desirable that the reform should begin in the Christian Church itself. The existing forms of religious worship are, to say the least, entirely foreign to the Indian religious mind. If a religious Hindu, favourably disposed towards Christianity, attends one of our regular Sunday services, it is not too much to say that he will find himself entirely in uncongenial surroundings. The music of the worship, both instrumental and vocal, is foreign to his tastes. The priests are dressed in an outlandish fashion. The language used, though it purports to be Telugu or Tamil, is so full of technicalities and peculiar idiom that as far as his understanding is concerned it is as little intelligible as Greek or Pali. Under these circumstances, it is no wonder that the attempts on the part of enthusiastic Christians to interest their Hindu friends in Christian religious services have met with little success. It is, therefore, a matter of great urgency

that our religious worship should be so re-modelled as to appeal to our religious instincts. Three changes may here be suggested.

1. The harmonium, piano, and other foreign musical instruments should be replaced by *mrdhangam*, fiddle, etc. Hymns should be replaced by lyrics. We are aware that many of the hymns contain lofty religious sentiments, and some of them have taken a permanent place in the imagina-

A CHRISTIAN BAGAVATHER GIVING A KALATCHEBAM

tion of the West. But when translated they lose much of their original beauty and force. Even where the translations happen to be particularly good, the sentiments and thoughts they contain are so alien to Indian nature that it may be doubted whether they possess much devotional value.

2. Lyrical services, such as *Bajanas* and *Kīrthans*, should be encouraged and should be made a permanent feature in our church life. The most natural form of worship that prevails among Hindus is the *Bajana*. Students of Neo-Hindu movements in India will remember that this is the form which the Prārthana Samāj adopted. I do not see any reason why Christians, who are after all Indians, should not adopt modes of worship which are spontaneous and natural to them.

3. Bible classes, circles, and other modern inventions for the study of the Scriptures may very well be replaced by an

Indian institution for which it is difficult to find a suitable name in English. Most Hindus get a knowledge of their sacred epics not by reading but by hearing. Immediately after their night meal they gather in a suitable building in the village or town, as the case may be. Before them is the *bāgavathar*, who reads the epics stanza by stanza. The meaning is expounded by another pandit. People sit for hours hearing the graphic descriptions of the memorable events recorded in the epics. This continues for a month or two, till the whole book is finished. I should like to see this method adopted among village Christians, who are mostly illiterate. With a suitable rendering of the Scriptures in poetry, such a course of Scripture study should prove both interesting and instructive.

In presenting Christianity to non-Christians, street preaching may be supplemented, if not supplanted, by *Kālatchēbams*. It is not necessary for me to dilate at any length on the possibilities of *Kālatchēbams* as a method of preaching. The experience of the various evangelistic campaigns in India amply testify to its efficacy. It has created a new opening among the middle classes, who have been so far impervious to Christian influences and are altogether unaffected by the existing forms of propagandism.

Before closing, I should like to ask the question whether the Christian community, as at present constituted, could ever produce preachers capable of carrying on the message in the ways indicated above? So long as the Indian Christian seriously questions the desirability of reading the Indian epics, and rejoices in his ignorance of Indian classics and Indian music, the prospect is gloomy. The Indian Christian must be weaned from his artificial and unnatural tastes. The Christian scholar should steep himself in the Indian literary atmosphere, and should throw himself heart and soul into the study of Indian music. The Christian parent should teach his son or daughter to love Indian music. It is only when a congenial atmosphere is created that we can ever hope for the springing up of a new type of preachers. The convert who comes from the heart of Hinduism is better qualified to undertake this task. It is a remarkable fact that the leading lyricists, Vedanayaga Sastriar in the south, and Purushotham in the north, are both converts.

It may be that in the providence of God the master musician of the Indian Church may come from without. The gentleman who has rendered portions of the New Testament into poetry is a Christian who stands outside the Christian Church. What if the future servant of the Lord, who will sing the divine lay of Redemption to the thirsting souls of Southern India, should emerge from outside the narrow precincts of the conventional Church. Is it not written, "Think not to say within yourselves we have Abraham to our father; for I say unto you that God is able of these stones to raise up children unto Abraham"?

P. CHENCHIAH.

EDITORIAL NOTES

This number of the *Young Men of India* contains five articles on Indian Music, written by experts on the subject. Mr. Fox Strangways is a well known expert in Western music, and one who has done a very great deal to make Indian music more widely known and understood in the West. He made an extended visit to India a few years ago, for the purpose of studying Indian music, and his book is one of the best on the subject. Professor Percy Brown deals with a very interesting aspect of the subject, its association with Painting. Mrs. Chaudhuri, who is president of the Sangit Samāj of Calcutta, writes a general account of music in India. Mr. T. Lakshmana Pillai, of Travancore, who is not only an authority on Carnatic music, but a musician and composer himself, has written on the history of music in Travancore, a Native State which has for centuries been pre-eminent in Indian music. As he says, "We see in Travancore to-day survivals of the ancient system, side by side with the more modern ideas. Travancore has produced some of the greatest exponents of Indian music, both as vocalists or as players of the Vīna." Mr. P. Chenchiah, of Madras, writes on the possibilities of Indian music from the point of view of the Christian Church in India, an article which we hope will be very carefully studied.

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The purpose of this number is two-fold; first, to interest the young men of India in this most charming and useful of all the arts, with a view to giving to it more study; and secondly, to lead the young men of the Christian Church to realise the wonderful value of music in reaching the heart of India. It is a pity that for so many centuries music has been the monopoly of an undesirable class, so that respectable Indians are forced to object to the inviting of any woman singer to a public gathering. There are signs that this old association is passing away, and we see to-day in many Indian homes, both Christian and non-Christian, an attempt made to give the daughters at least some accomplishment in Indian music, so that they may delight both themselves and their friends. The accomplished daughters of Rao Sahib Abraham Pandither are well known throughout the whole of India as expert musicians. Those who know the difficulties that the Rao Sahib had to face in getting his daughters thoroughly trained will be able to appreciate his tremendous enthusiasm for Indian music, and his steadfastness of purpose. What is needed, in the first place, is a right appreciation of the value of music in ordinary life and its help in the building up of the perfect home. Then should come, on the part of the educated section of the community, the

introduction into all their homes of scientific training in Indian music. It is far more important for a girl to be able to sing or play accurately and sweetly one of the favourite Indian *Rāgas*, than it is for her to be able to jingle off a number of melodies from Beethoven or Sullivan. How much we lose by not giving this scientific training to our daughters. It is hardly possible for us to realise how great is our loss, unless we live with a cultured English family for some years and see how great a part music plays in the home life.

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Emphasis must be laid more and more on scientific training. Christians engage in a good deal of haphazard singing, and also a certain amount of violin playing, but in many cases science or accuracy has very little to do with the result. The trained Indian musician would not recognise in the melodies produced anything but a far-off reminiscence of some particular *Rāga*, which had been violently assaulted and distorted in the process. It is possible in many of the large towns to get good exponents of the art of Indian music, and it would be well for Christians who have any musical ability at all to make up their minds to be accurate, and to know sufficient of the science of music to ensure that they can play without violating its most important rules.

We should like to see in every church a well-trained choir with a small orchestra for Indian music. If this were the case we are quite sure our Western friends would appreciate very much more the beauties and value of Indian music. We have got to pay the price for every good thing, and the price for good Indian music in churches, or in the home, is thorough study and careful practice.

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Here is an opportunity for the sons and daughters of India to serve their motherland, and at the same time to render a service of the greatest value to the Church of Christ. We have been very glad to see recently an increasing interest taken by Christians in this most thoroughly Indian art. The true genius of a country reveals itself most richly in its arts; and the Christian community can associate itself through music more closely with the great heart of India than in almost any other way.

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We should like to urge here, what has been urged before, the great importance of teaching Indian music thoroughly in every boarding school. It is quite possible to do this in many places, if only the authorities are alive to the situation and will take up the matter in earnest.

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We recommend all the readers of the *Young Men of India* to watch with interest the proceedings of the coming Music Congress in Bombay. Bombay possesses a fine school

of Indian music; and this Congress should help greatly, not only to promote the study and practice of Indian music, but also to solve some of its difficulties and problems.

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Bibliography of Useful Books on Indian Music

The Music of Hindustan, by A. H. Fox Strangways. £1. Oxford University Press. A very good account of Indian music, its history and principles, with many specimens in staff notation. Deals mainly with Hindustani music.

The Music and Musical Instruments of South India and the Deccan, 189' fp., XVI, 173. Seventeen beautiful coloured plates. Only obtainable in Dublin libraries.

Central Music in European Notation, by A. M. Chinnaswamy Mudaliar, Madras. Rs. 5. A very useful account of South Indian music, with 106 ps. of examples in staff notation.

Theory and Practice of Hindu Music and the Venāi Tutoe, by C. Gangadhar, Madras. Rs. 2-8. A small book giving a few facts concerning South Indian music, and some examples for the venai.

A Short Account of the Hindu System of Music. Anne C. Wilson, Lahore. A useful little book containing a short account of the Hindustani system.

Instruction to the Study of Indian Music, by E. Clements I.C.T. A technical discussion of the scale and srutis from the point of view of Hindustani music.

The Hindu Musicat Scale, by K. B. Deval. The same as above.

The Psychology of Music, by H. P. Krishna Rao, of Mysore. Re. 1-4. An interesting little book on some aspects of South Indian music.

THE FIRST CALCUTTA SOCIAL SERVICE EXHIBITION, MARCH 26—APRIL 1, 1918

ONE inevitable result of the study and practice of Social Service during recent years has been the accumulation in the note books of Social Service workers of very valuable information. This information is being used by experts in the building up of a Social Service science, by educationalists for the spreading of knowledge, and by organisers for the purpose of creating an interest in, and gaining recruits for, the cause of Social Service. Under the latter head comes the promotion of Social Service exhibitions.

In Calcutta, the secretary of the Bengal Social Service League and the secretary of the College Branch Y.M.C.A. were joint secretaries of a committee, selected from prominent citizens whose enthusiasm for Social Service is acknowledged, and formed for the purpose of holding a Social Service Exhibition during the Easter vacation. Charts, photographs, and models were collected, and such subjects as sanitation, personal hygiene, child welfare, education, temperance, economics, and co-operation dealt with. Several lantern lectures and demonstrations were also given, and the exhibition met with very well deserved success.

The following article, by Mr. J. H. Sammon, of the College Branch Y.M.C.A., and one of the joint secretaries of the exhibition, is commended to the attention of all who are interested in this very valuable means of education and enlisting of interest in Social Service.

Some Points of Interest

I refrain in this article from giving a detailed account of all the charts, models, and pictures which we were able to collect; of the numerous people and agencies who helped, and of the different ways in which they helped; of the method of raising the finances; and of the schemes for advertisement. These are matters which concern all such exhibitions, and they are amply dealt with in the text books. Without claiming originality for the following points, we can claim that they have been definitely raised during this exhibition, and that some at least of them are worthy of serious consideration.

The Social Service League and the Y.M.C.A.

The first Calcutta Social Service Exhibition, held during the Easter holidays, 1918, and visited by over 5,000 people, opened by Sir S. P. Sinha and closed by His Excellency the Governor of Bengal, was promoted by a committee of prominent Calcutta citizens, whose joint secretaries were the secretary of the Bengal Social Service League and the secretary of the

Y.M.C.A. College Branch. The conception arose in the mind of both associations, was given a place in the programme of each, and reached fruition by their co-operation. The Exhibition Committee is a separate body, independent alike of the Bengal Social Service League and of the Y.M.C.A. The exhibition over, it still remains a permanent independent body, whose functions are to store, to lend, to prepare charts, and to promote future exhibitions. It is with difficulty that one can refrain from theorising on the very fortunate junction of these two organisations in this common venture, but suffice it to say that the blend was so happy and harmonious that it might be recommended elsewhere with perfect confidence. Each organisation is conscious how indispensable the assistance of the other was to the success of the achievement, and the exhibition stands as a tribute to the value of co-operation.

Three Kinds of Charts

The purpose of the exhibition was to force social facts upon people by means of charts. Now charts are of three kinds. Since all charts pass through these three forms it might be better to say that there are three stages of charts. The first contains simply an array of figures, and looks for all the world like a blackboard after a teacher has concluded a lesson in arithmetic. The figures may be valuable, but they are not interesting. Interest is the keynote of such exhibitions, and such charts were rejected as far as possible. The second kind is an improvement on the first, and indicates an attempt to make the figures live. This class may be labelled "geometrical," and consists of graphs, squares, circles, cylinders, and other figures. They look like a page taken from a modern geometry book, and when coloured up have an undoubted value. The third class, however, is what was aimed at, and consists of sketches, black and white or coloured, in which the dead figures of the first type of charts are now thoroughly alive, properly clothed and clamouring for attention like a lady adorned in her silks. For example, our agricultural section was of the first kind, and it was upon very rare occasions that we saw one of the five hundred people paying them attention at all. Examples of the second type were to be found scattered throughout the different sections, but they completely spoiled the co-operative section, where they preponderated. Those exhibited in this section were of the worst of these geometrical types, namely, graphs, and they failed entirely to create interest or carry conviction. Alike in the agricultural and the co-operative section, some very interesting figures failed to make their meaning known. An illustration of how the undesirable first class of charts may be transformed into the third class, may be taken from the agricultural section. On one chart they had a mass of figures, the purpose of which was to show how the use of manures would enable a larger yield of crop per *bigha*. This can easily be translated into the geometrical form by draw-

ing two squares to scale, the first one, the smaller of the two, indicating the yield without manure, the latter, the larger of the two, indicating the yield with manure. This would have been a great improvement. But the third form of chart could just as easily have been prepared by allowing an artist to draw two adjacent fields, showing the same crop in each, but in the first, where no manure was used, a quality and quantity which were both poor, and in the other, where manure was used, an excellent crop alike in quality and quantity. If you imagine the relative interest which would be created by a chart covered with a mass of dull figures, a chart containing two squares, and a chart with the sketches of two adjacent fields, it will readily appear what ideal should be set before the Social Service exhibition committee.

This ideal may be expressed by reference to demonstrators, for it is clear that the nearer a chart approaches to the third form, the more nearly can we dispense with demonstrators. We had very many excellent charts on view where a demonstrator would have been as superfluous as the man who sits behind you at the bioscope and keeps you versed in what the villain is going to do next. One very fine example of this was a drawing of a cat with a title, "Domestic Pet or Pest?" and a few notes at the bottom: "The germs of all the common diseases thrive on the cat—a tiger kills openly, a cat secretly—a mother who would not give her child a red-hot poker to play with, gives it a more dangerous, because more insidious, plaything." The cat was well drawn, and told his message to all without the aid of any lecturer whatever.

The Development of Sections

Not only do we aim at securing charts of the third kind, but we must have each group of charts tell a complete story. This is the work which we have set before ourselves by way of preparation for a future exhibition. Some examples will be useful. In our section on "Social Evil," we showed the number of prostitutes in Calcutta and how immigration tends to increase the evil. But we must go more deeply into the matter, and prepare charts showing how economic and social conditions aid in recruiting women for the trade; the different kinds of people who make their living by managing and promoting the business; the endeavours which are being made to reclaim fallen women; a comparison with other countries and an outline of the most modern methods of dealing with the problem. In the economic section we had some charts dealing with the industrial inefficiency of Bengal, but these must be completed by charts showing possible causes, such as the health of the Bengali labourer; the dearth of capital for industrial concerns and the consequent lack of modern machinery. In our child welfare section we had charts showing the percentage of ill-health among school children. These were supplemented by charts showing the dangers to health of the "cramming" system of education, and

by a map showing the comparatively small area of playing space in Calcutta. They ought obviously, however, to be further supplemented by charts showing the proper diet for school children; the ventilation of homes and schools; and the improvements in physique under competent physical direction.

Housing the Charts

We are arranging to have all the charts which we desire to keep strengthened by a cloth back; to have brass bound eyelets pierced in them, top and bottom, to save them from the ravage of ruthless nails; to have a cabinet made where they may be stored in a flat condition, arranged in shelves according to their subjects, available for consultation by the public at any time, and ready at hand for instant despatch upon demand; and to have some round metal boxes made in which a roll of the charts can be despatched in small compass and in perfect safety. Requests for loan should be made to the Secretary, Exhibition Committee, 86, College Street, Calcutta, but it is only fair to say that most of them have special reference to Bengal, and that none of them will be available for some time.

J. H. S.

ARMY DEPARTMENT

WITH THE EXPEDITIONARY FORCES

From the beginning of Association work in Mesopotamia special emphasis has been laid on religious activity among the British troops. Nowhere has this effort been stronger or more sustained than in Amara, under the leadership of Mr. Graham. The Bible classes, religious meetings, and individual work, which have steadily been carried on, were brought to a focus late in January in a series of special evangelistic meetings. Thorough preparations were made in advance: the Christian men throughout the garrison had been gathered into groups for prayer and personal work, the chaplains had been enlisted as speakers and their cordial co-operation assured; a wide publicity had been given to the week's programme by the Commandant, who published it as a special "Order of the Day" with a note by himself asking that all commanding officers make it possible for their men to attend; by the Commandant's help also a fleet of motor boats was secured for bringing in men each day from the outlying camps, and a new "hangar" was completed and fully lighted just the day before the big meetings began. The whole undertaking was a great venture of faith, yet when the day for the opening arrived it seemed as though the preparations had been complete and every contingency provided for.

Amara

The meetings were characterized throughout by the total absence of the sensational. The messages contained a definite appeal to *decide* for Christ. On the Tuesday night the senior C. of E. chaplain came the nearest to carrying the men off their feet, when at the close of a powerful address on the person and the claims of Christ he nearly broke down as he said, "I have never done such a thing before, but to-night I plead with you men to decide for Christ."

The attendance throughout was very good, increasing as the week progressed, till at the final meeting on Sunday night there must have been fully 700 men present. The singing all the week was exceptionally fine. The total of men who signed the War Roll was about 400.

The names of all those who signed have been passed on to the chaplains of their respective denominations. A series of Bible classes throughout the station is being started and emphasis is being laid on constructive Bible study.

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Mr. Graham, senior secretary for the Amara area, has been asked to serve on the O.C's. Council, which meets weekly. In conjunction with the Commandant, he has worked out a comprehensive series of lectures to the sepoys, with a view

to helping to keep the latter fully and correctly informed of the progress of the war in the several areas.

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East Africa Notes

The Belgian military authorities recently sent a request to the Y.M.C.A. to send French-speaking secretaries to inaugurate Army Branches in the Belgian Congo. As they are all Roman Catholics, this was a remarkable request.

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Our ancient East African enemies of fever and dysentery have been well on the job in recent months. Almost the entire staff at Lindi went into hospital before the holiday season was over.

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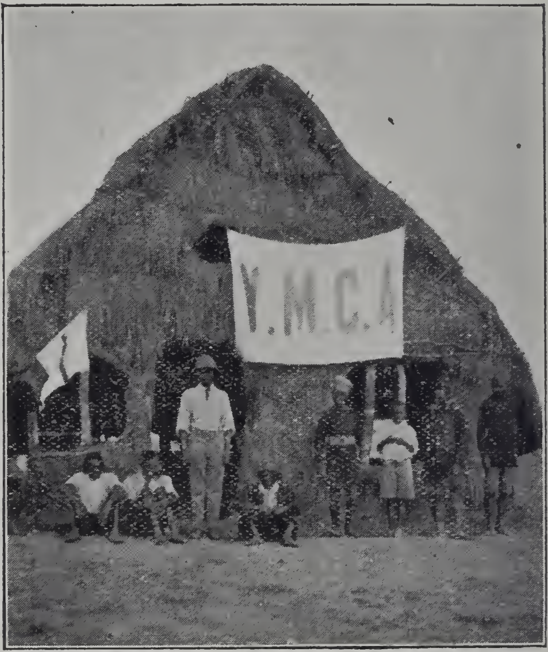
A sacred concert in Dar-es-Salaam on the Sunday night preceding Christmas was honoured by the presence of the General Officer Commanding, Lt.-Gen. van Deventer, K.C.B., and his staff. By the kind permission of the South African General Officer, Pte. Miller Reid was able to train a mixed octette, whose programme brought back to all ranks the Christmas music of the old home as well as the masterpieces of all time.



BALLON AND HIS BANDA

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"The Jambos" continue to be the big achievement of the Y.M.C.A. concert department in East Africa, and their new show, in which a "Jambo" version of "some" revue was produced, made up the leading event of the Christmas season in Dar-es-Salaam. The show was given five times in ten days.

Prize gifts to the value of Rs. 1,200 were distributed at Dar-es-Salaam by a system of free drawings, and Christmas dinner was served to five hundred men. Tbe cinema came in for extensive use, the Carrier Depot Officer estimating that six thousand carriers were massed around the screen on Christmas night.

The Y.M.C.A entered yet another country in January, when work was established in Portuguese East Africa. Three secretaries have established themselves at Port Amelia with full institute equipment. The field force canteens have also been sent to the new base. An institute has also been opened at Mtugi, on the line of communications.

The secretaries in the territory are giving considerable amusement, at the expense of new arrivals, on the question of Portuguese money. It is rather startling to hear that a tin of fruit will cost one the sum of 1,350 Reis. (A shilling is equal to 375 Reis.)

Mr. Keys writes as follows from Lindi concerning his first night of indoor sports, a most important feature during the long rainy season:

"Following is my programme for the opening indoor sports night, which we are making a weekly feature:

Event	Prize
Cushing	Free Poultices
Hidden Foe	Tin of Country Life
Blindfold Boxing	Boxes of King Storks
Long Jump	Box of Feluccas
Standing Broad Grin	Box of Feluccas
Aeroplane Joy Ride	A Decent Burial
Brush	Pleasant Dreams

The "Hidden Foe," which caused perhaps the greatest hilarity, was conducted as follows. The entries were led out of the *banda*, and kept away from sight of the proceedings until their individual turn came. At first two were taken, one of whom was really in the secret by pre-arrangement. These two lay down on their backs, side by side, and were completely covered with a blanket. A ring of men was made to circle about them, and it was then explained that some one had a stick and would from time to time strike the men under the blanket. They were to snatch down the blanket and endeavour to discover who had struck them. If they found out, they should receive the prize. In reality, the stick is given to one of the two under the blanket, who hits the other and then snatches it back out of sight. Of course, the other man is never quick enough to catch his persecutor, and there are roars of laughter at his efforts, still more at his expression when he learns who is really the "Hidden Foe." Then the victim is given the satisfaction of taking in the next candidate.

The "Aeroplane Ride" is conducted on the same lines. The victim is blindfolded, and made to stand on a board. This is then lifted about two inches from the ground, while every one around him gradually crouches down and speaks from far beneath him. He imagines he is rising to the ceiling, so that when he is told at last to jump, he does so with great trepidation and almost invariably stumbles on to his face. This is worked by making him place his hands on the shoulders of a man who pretends to be standing on a chair, but in reality gradually stoops lower and lower until almost flat on his face.

The Indian Institute at Dar-es-Salaam, organized by H. Stuart, continues to be one of the most notable and encouraging features of our work. Not only have they managed the activities of the Institute minus the services of a secretary, but they have also maintained social service two and three times a week to the Indian hospitals and sepoy camps.

This visitation work has been chiefly concerned with distribution of "smokes," Indian sweets, &c., and particularly the writing of letters. The patrons of the Institute are drawn chiefly from the railway and the postal services, all are educated Indians, and hence have been able to give great service by writing in the different vernaculars. Football matches between various units are regularly held under their management.

EVENING PRAYER

The Bishop of Uganda, in a recent letter to the head office enclosing a donation to the work, says: "I congratulate you warmly on the fine work accomplished, and send best wishes for all that yet lies before you." The Bishop of Zanzibar, on completing a tour through the military areas in East Africa, also visited the head office and made a contribution to the work.

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AMONG CANTONMENTS IN INDIA

During the past cold season the work in Delhi has been carried on in three different centres: the Fort (near Shah

Jahan's beautiful fort), Central, and Kingsway Branches. At the first named, for many weeks an average of twenty men occupied the furlough-hostel, stopping there some days while they rode about through the old Delhis whose bones are spread over many miles, as they were through many centuries. The convenience of such a hostel was thoroughly appreciated. Fortunately, it is being continued this summer in a roomy bungalow.

Delhi

All winter the Bedfords have found relief from the monotony of garrison duty in the lectures, concerts, meetings, sight-seeing trips, etc., organized by the secretaries.

The Central Branch carried on, in an attractive camp near the tents of the Army Headquarter's men on one side and the quarters of the Civil departments' clerks on the other. On the old polo grounds, which had been turned over to us for a "footer" field, many very hot games were played by the teams of the Headquarters League and the Delhi League. Handicap tournaments in tennis and billiards were keenly contested throughout. The indoor gymkhanas produced more fun than skill, but the slogan of "everyone entered for everything" (including the refreshments) proved very popular. A mission study group, pleasant Sunday evenings, other meetings, and a small class in Indian history gave solid ballast to the lighter side of the programme, as did many of the lectures. Among other excellent ones, the men especially enjoyed those by Rev. G. Barnes, M.A., Principal of Lawrence Military Asylum at Sanawar, on "Henry Lawrence"; by R. E. Holland, Esq., C.I.E., Deputy Secretary of the Foreign Department, on "Native States"; and by the Hon'ble Mr. W. M. Hailey, C.S.I., C.I.E., Chief Commissioner of the Delhi Province, on "Delhi and Its Captors." Week after week, on Tuesdays, an exceptionally fine series of concerts packed the tents with many more people than we could seat.

"The A.H.Q. Camp has been a very much pleasanter place this year because of the Y.M.," was the way one man expressed his appreciation.

At the Kingsway Branch this was the fourth season of work. The supper bar has been taxed to the very utmost to answer the hungry and urgent demands of the men. The games have been in constant use, and tournaments and competitions have been taken up in great style. Magazines and papers have been worn out almost as soon as placed on the tables, and the only regret is that the available supply has not been greater. The piano has been very patient, aided frequently by a friend in the Regiment, who has soothed its severely jarred nerves and kept it in tune. Concerts have drawn their hundreds, and the efforts of ladies and gentlemen of Delhi in this connection have been very much appreciated. Lectures also (both with the lantern and without) have drawn large numbers, refuting entirely the idea that the only thing

appealing to the soldier is an entertainment of the music-hall type.

These lectures have been of various kinds. Those most appreciated have been lectures on the history and life of various nations, by Dr. Percy Dearmer; lectures on various aspects of Indian life and thought; and lectures on Christian missionary work in India. The many remarks made by the men upon these lectures show them to have been one of the most, if not the most, valuable of all the Association's activities here.

The religious meetings, too, have been very encouraging, both from the point of view of numbers attending and of the evident effect they have had on the thought and life of the men.

Tommy's own remarks are the best indication of the value of what is done for him, and it is sufficient, in closing, to say that the words most frequently heard during the last few weeks of the season have been, "I don't know what we should have done without the Y.M.," and "Are you going to have a Y.M. for us here in the summer?"

The interest of a number of the officers, especially of the higher commands in Army Headquarters, of many civilians, both ladies and gentlemen, and particularly of Lady Munro, was a large contributing cause to the success of the Delhi season.

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Jhansi

The Indian Institute in Jhansi was inspected on the 2nd March by His Excellency the Commander-in-Chief, accompanied by General T. E. Scott and staff and by Generals Woodyate and Poore, with Colonel Davidson, A.D.M.S. Although the Garrison was very busily employed, as it naturally would be on the occasion of the Commander-in-Chief's visit, a large number of sepoys were present in the Institute and were made to continue the games they were playing. Mr. Hill, the Y.M.C.A. secretary, explained the working of the Institute, and showed different methods for entertaining the Indian ranks, which included games, magic lantern, organ, gramophone, etc., and also a bar containing minerals, sweets, milk, and other articles, enabling the men to entertain their friends in the Institute instead of going to the bazaar.

It was explained that the Institute was largely patronized at night, and, in fact, many men could not gain admittance, which speaks for its great popularity. His Excellency expressed his warm approval of the work, as it coincided with his ideas in creating healthy interests and amusements for the Indian troops, a matter in which he takes a particular interest.

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"A Live Programme for Your Spare Time," issued by the Army Branch in Lucknow, announces educational courses in

drawing, lettering, French, Hindustani, business subjects, English literature, motor car operation, after the war problems, and Bible study. Each class meets twice a week for one hour sessions, for a one month term, and courses are repeated, or advanced instruction given, the following month. The lecture method gives ample opportunities for discussion and questions. No outside study is required, though it is desirable in some of the courses.

Lucknow

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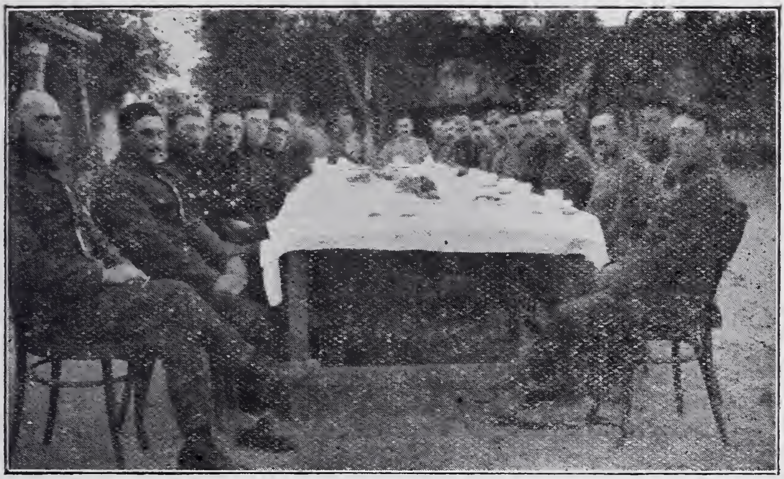
The opening of the new institution at Ferozepore was observed with great festivity, the General Officer Commanding, with staff, the Deputy Commissioner, many of the officers and civilians of the station, being assembled to celebrate the occasion. The ladies of the station

Ferozepore



THE TROOPS HAVING TEA

gave the tea and nearly 400 men took part. The proceedings were enlivened by the band of the Kent Regiment, which played selections till 7 p.m., after which the men had a great time of sing-song and merriment in the bungalow. In a spirited speech the General urged all, both military and civilian, to take an active part in making the plan a success, and expressed his delight in the new appearance of the place.

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The following extract from the *Indian A.S.C. Monthly*, a regimental magazine published in Bangalore, gives an interesting account of one of the trips conducted under the auspices of the Y.M.C.A.:—"The Trinity Road Y.M.C.A. conducts a 'Khaki' Party of some twenty men every Saturday afternoon in gharries, visiting highly interest-

Bangalore

ing places *en route* to their Bangalore City Institute. The writer was one of the fortunate tourists some little time ago —and finds it not easy to do justice to the very excellent treat given—undoubtedly the best 'rupee's-worth' in Bangalore. Starting at three o'clock, with the secretary—Mr. Buchanan—acting as guide, we drove through several principal thoroughfares, and were interested in the many handsome villas and pretty gardens—the latter which give Bangalore its well deserved name, 'The Garden City of India.' Passing the Cenotaph, a monument erected to the memory of officers and men of the British Army who fell in the Mysore Wars, we arrived at the Fort situated in the part of the City known as the Petta, in the midst of native bazaars and small temples. The Fort is oval in shape and has two gateways—one on the south, the Mysore Gate, and one on the north, the Delhi Gate. The latter is in good condition—a fine example of Muhammadan military architecture. The great iron spikes in the gates for keeping the elephants off in olden days are unique. One can see the dungeons, where British prisoners were confined by Haidar Ali and Tippu Sultan, 1780-84. An inscription reads, 'Here Captain Baird, afterwards Sir David Baird, was confined while a prisoner.' The whole atmosphere of the dungeons is very gloomy.

"Further on, the ancient carvings in stone of a small temple attract attention.. Also a very deep well, from which legend reports, 'the Fort prisoners used to have to draw water for the amusement of the Sultan's ladies.' Close by is the Palace, which was commenced by Nawab Haidar Ali Khan, 1778, and completed by Tippu Sultan, 1789. The walls are of brick and wooden casements, decorated with paint and gilt.

"The Bull Temple was viewed next, and proved a source of great interest. It is the largest of its kind. Inside is a huge bull, sacred to the god 'Siva,' carved out of solid rock. A smaller temple adjacent is erected to the elephant-headed 'Ganesha'—the god of education. Later we climbed the Bugle Rock, from the summit of which can be seen the finest panoramic view of the district. The 'star turn' of the programme was our brief stay at the Tata Silk Farm. As this establishment has been reviewed in detail under the heading of 'Industries' in the October *Indian A.S.C. Monthly*, it is not necessary to give a further description here, except to state that it is the best farm of the sort in India—and the third best in the world.

"We cannot close without referring to the splendid tea we enjoyed in the City Y.M.C.A. Garden, provided by Bangalore ladies. It seemed like a bit of 'Old Blighty' come back again just for half-an-hour. Smokes were handed round, and a stroll through the Y.M.C.A. Institute brought a very happy day to an end. Driving back through the beautiful grounds of the Lal Bagh, we arrived at the Trinity Road Y.M.C.A. with a feeling of satisfaction and gratitude

to our many friends who had contributed to our excellent entertainment. These trips are most popular and educational."

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Bombay

The library at the Cooperage Hut is probably one of the best of its kind in any Y.M.C.A. Hut. Over 600 volumes are under the charge of Pte. Hutchinson of the R.A.M.C., who gives his free voluntary services every evening from 6 to 8 towards giving the men good literature. The books are constantly used, and it might be of interest to our readers to know that Tommy Atkins and Jack Tar find time to read *Hindu Manners and Customs*, Plato's *Republic*, Gibbons' *Decline and Fall*, and works similar to these, and this not in isolated cases, but quite frequently. —*Bombay Young Men.*

PHYSICAL DEPARTMENT

Recreation Bulletin

The *Recreation Bulletin* for the American Expeditionary Forces has come to hand. It is an interesting and comprehensive little pamphlet. We are glad to be able to send copies to our Physical men, and trust that they will use freely the ideas in it not only in Army work in their stations, but also in Indian work. The plans might very well be applied to inter-high school competitions, boys' clubs, etc.

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Calicut

Calicut sends in a report of the successful completion of the West Coast Tournaments. "Under the kind patronage of F.B. Evans, Esq., I.C.S., the Collector of Malabar, the Calicut Y.M.C.A. started and very successfully conducted a series of tournaments in sports, volley-ball, football, hockey, and tennis (doubles). They were open to schools and private athletic clubs on the West Coast, and a good number of teams and athletes from different centres took part. An open competition of this sort has been a long-felt want.

The tournaments lasted for one month from the 1st February. At the close of the sports meet on March 2nd the prizes were distributed. The clubs which the runners represented are not mentioned, so it is not known whether any of them are Association men or not. The Y.M.C.A. volley-ball team won that championship. Mr. Muthiah is to be congratulated on the successful organisation and conducting of the sports.

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"The Exchange"

All of our Physical Directors will be pleased with the first issue of the *Exchange* (monthly typewritten journal of questions and discussions on Physical problems), and will sit down at once and make their contribution to the next issue. We all appreciate the trouble Mr. Robson is taking in starting this *Exchange*, which might very readily grow into a *pucca* physical educational journal.

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Hexathlon

While all of the results are not yet in for this year's contest, we wish to announce that Messrs. Uberoi Ltd., of Sialkot, Punjab, have kindly consented to present a challenge shield as the trophy for the All-India and Ceylon contest among the Associations. We hope to have a block of it in the *Young Men of India* as soon as one is procurable. This trophy will do much to stabilize our competition.

Calcutta

On the 23rd of February there took place, on the student playground in Calcutta, the first Annual Demonstration of Physical Work, given by the members of the three Indian Branches, in the presence of H. E. Lord Ronaldshay and a large gathering of students and others. The compact dimensions and well laid out courts of the playground lent themselves admirably to such a display, and with the animated background made by a thousand spectators, added to the gay appearance of the flags and pennants with which the whole area was decorated, a striking scene was produced. The programme consisted of a drill from each Branch, boxing and wrestling, apparatus work and a grand mass drill. The Boys' Branch members led off with a well executed bare drill, under the leadership of Mr. P. K. Biswas. Several bouts of wrestling and boxing going on simultaneously furnished much interest, after which the College Branch and Student Playground gave dumb-bell and wand drills, respectively. The Centre March by the Playground repeated on the run, called for especial applause. Some very creditable pyramid building and parallel bar work was then exhibited by the leaders' class, after which all three Branches united in a mass drill, composed of some hundred students, led by Mr. Means. The climax came when this huge class broke up into groups and became busily engaged in varied activity on parallel bars, horses, bucks, and mats. At the same time, on other parts of the playground the games courts were alive with players in basket-ball, volley-ball, etc. Altogether some 160 students were actively engaged at the same time.

At the conclusion of the programme Mr. Kennedy read a statement setting forth the idea underlying the physical work of the Association, pointing out especially the importance of small spaces in a large city and the uses that can be made of them, as illustrated by the Student Playground.

His Excellency Lord Ronaldshay said: "The Young Men's Christian Association are indeed to be congratulated upon the example which they are setting. It has been more and more recognized in Europe and America, during recent years, that if you wish to bring up in your big towns or big centres of population a race of men with well-balanced minds in healthy bodies you must give them opportunities not only to develop their brains, but also to develop their bodies. Physical culture is becoming more and more a science of the times. The great difficulty in providing facilities for exercise in large towns is the very small amount of open space which is available, and it is as a result of these conditions that those experienced in Europe and America have devised this concentrated form of exercise. They have devised a system of exercise which enables a man in a short time, and on a very small plot of ground, to exercise every muscle in his body precisely as much as he would under the older system if he played a long game of football or any game of that kind on a big ground. That being so, I do hope

that the example which is being set by the Y.M.C.A. will be followed by many other organisations, and that as time goes on we shall see dotted about all over Calcutta a number of student playgrounds, modelled upon this excellent place upon which we are gathered this afternoon. In conclusion, besides congratulating the organisers of the Students' Playground on the work which they are carrying on, I would like also to congratulate the performers on the excellent manner in which they have given us this display this afternoon. I have thoroughly enjoyed all the acrobatic performances which you have gone through, and I can assure you that while I was sitting and watching you, I was itching to join you and be doing my bit myself. I am glad to find that this playground is already so well patronised by the boys and college students of Calcutta. You already have no less than 200 members, and I feel sure that as time goes on that number will largely and rapidly increase. I congratulate all those concerned upon the success of the undertaking, and I wish them all possible success in the future."

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Colombo

Any who are having problems with regard to the membership and fees, especially in the Physical Department are advised to consult the Colombo Association, which is starting out on a plan of "pay for the activities you are interested in," in addition to a low fee for the general Association privileges.

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Bombay

Bombay is carrying on its usually full programme of games and all round activities for soldiers and sailors, in addition to the regular members. Profulla K. Biswas, for many years Assistant Physical Director of the College Branch, Calcutta, is now Physical Director of the Student and Byculla Branches in Bombay. We wish him all success in his new field, which we know to be strewn with splendid opportunities.

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An Indian Gymkhana Club has been organised in England. The members and donors include many prominent persons, as Lord Hardinge, the Marquis of Crewe, the Right Hon'ble E. S. Montagu, H. H. the Agha Khan, etc. The general secretary is T. B. W. Ramsay, Esq., M.A., LL.B., Bar.-at-law, 10, King's Bench Walk, London, E.C., 4.

IN INDIA

At the request of the Missionary Educational Council, the Madras Association has started an Employment Bureau, open to Indian Christian young men, with the aim of serving missions or mission schools and firms, as well as of directing young men into employment which will suit their tastes and qualifications. The following rules have been adopted:—

Employment Bureau

The Bureau is open to all members of the Association on payment of a registration fee of one rupee.

At the request of the Missionary Educational Council, the privileges of the Bureau will be extended to all Indian Christian young men.

Applications are to be accompanied by testimonials as to character, ability, and previous experience.

The Bureau will seek to discover employment for each man registered, and the firms and employing agencies will be solicited.

The Bureau will also undertake to discover suitable men for positions, when firms and employing agencies register their needs.

Circulars are being sent to firms and missions and other employers of labour, inviting a list of needs.

We are ready immediately to make out a list of those men who desire work.

List of vacancies may be printed from time to time in the *Madras Young Men.*

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H. E. the Governor of Madras presided at the anniversary meeting on March 12th.

Madras

Within the past few months the Association's dream of a model playground for the city's children has been realised. H. E. Lord Pentland took a keen interest in the matter, and provided a site in one of the most congested areas in North Georgetown. He also kindly presided at the opening ceremonies. The following are extracts from His Excellency's speech:—

"The Association believes in the symmetrical development of men's spiritual, intellectual, social, and physical welfare? These words are quoted from a statement of the objects of the Association which has its official sanction. It is, you will all admit, a fine and robust declaration of faith, and the activities of which this building is the centre, and the report in which they are recorded, convincingly demonstrate the earnest spirit in which the Association strives to give that faith practical expression.

"The Association has admirably responded to the appeal for help in dealing with the problems to which the war has given rise, and it has cheerfully shouldered a heavy burden of work in meeting the needs of the soldiers stationed not only in Madras, but elsewhere throughout the Presidency. It has at the same time kept its normal activities in full swing, and has continued to expand them as occasion arose; and I am

particularly glad to know from the report that the Association intends to devote special attention to the opening of work for the Anglo-Indian men of the city. In spite, too, of these heavy calls on its time and organising resources, the Association has readily placed its advice and practical help at the disposal of the Government and of others interested in schemes for the social and physical welfare of the people. I speak not only for myself, but for the Madras Government, when I say that we are indeed grateful to the Association for the help they have ungrudgingly given us and for the admirable work which is a potent factor for good in this city of Madras, and will, I trust, endure and expand to the benefit and welfare of many generations of young men."

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Nagpur

The new Y.M.C.A. Student Hostel in Nagpur was opened several weeks ago, and gives much promise for the future. Mr. Hindle, the Warden, has secured very gratifying and highly appreciated support from the educational authorities, and has already made a place for himself among the students. At a dinner in the new premises, a short time since, the company consisted of thirty Brahman, twelve Muhammadan and two Christian students, the Bishop, the Director of Public Instruction, the Principal of the Government College, and a number of Indian and European professors, all of whom partook of Indian food, seated in the approved Indian style. The possibilities of such hostels, in providing for mutual acquaintance, friendship and understanding among different groups of people, are undoubtedly very great.

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Madura

An illustrated lecture on Kashmir, by the Rev. J. X. Miller, M.A., brought to a conclusion an unusually interesting series conducted by the Current Topics Club of the Madura Association since November. Beginning in the Y.M.C.A. school hall, it soon became necessary, because of the size of the audiences, to move to the Victoria Edward Hall, which has been uniformly well filled by a very representative audience. Among the series have been lectures on "The Magic of Poetry," by G. F. Paddison, Esq., I.C.S.; "Indian Art," by Rev. W. M. Zumbro, Principal of the American College; "The Romance of the History of Madura," by M. R. Ry. L. K. Tulasiram, Avl.; "Russia," by A. Fotheringham, Esq., I.C.S.; "The History of the Dyeing Art in India," by M. R. Ry. A. R. Rangachariar, Avl.; and "The History of Modern Philosophy," by D. M. Dorai Rajah, of Pudukota.

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Jamalpur

A fortnightly classical concert, given by the Y.M.C.A. secretary himself, is an unusual and admirable feature of Association activity. Mr. M. C. Boyd, secretary in Jamalpur, is an accomplished musician, as

may be judged by the following programme given on March 19th: *Rossini*, Overture, La Gazza Ladra; *Grieg*, Poetic Tone Picture, opas. 3, Nos. 5, 6; *Mozart*, Overture, Cossi Fan Tutti; *Beethoven*, Turkish March (*Arr. by Rubinstein*); *Grieg*, Norwegian Dance No. 3; *Godard*, 2nd Mazurka; *Grieg*, Hall of the Mountain King; *Schubert*, Overture, Rosomunde.

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South Travancore

The Rural Associations of South Travancore have organized a scheme for promoting vernacular Bible study, with an annual examination on prescribed portions of the Scriptures, and a silver medal to be awarded to that Association whose candidates secure the highest number of marks. Each Association is asked to send up five candidates; those who have passed the III Form in English or the 7th Standard in the vernacular are not eligible. In addition to the silver medal to the winning Association, the three highest individual candidates will receive prizes. The portions assigned for 1918 are: (1) Life of Christ, as in the Gospel of Mark; (2) Life of Abraham (not a detailed study); (3) Memoriter: Matthew 5: 3-12; Psalm 84. We heartily congratulate the committee in charge on the inception of this plan.

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Calcutta

During the past four months the activities of the Chowringhee Branch, Calcutta, have greatly increased, as has the membership, under the guidance of S. H. Richards, the new secretary. A popular lecture course has been arranged on such subjects as "Calcutta Improvements," by A. de Bois Shrosbree, Esq., formerly of the Calcutta Improvement Trust; "Indian Politics," by J. A. Jones, Esq., Editor of *The Statesman*; "A Sketch of Indian Art," by the Rev. J. D. Sinclair; "Indian Commerce," by H. A. F. Lindsay, Esq., I.C.S., Director-General of Commercial Intelligence; "Egypt," by H. M. J. Loewe, Esq.; "The X-Ray," by L. G. Virnar, Esq., L.C.P.; "The Vegetation of India," by Dr. Carker; "Greek Drama," by R. D. Whitehorn, Esq.; and some subject of a popular nature by Dr. Annandale, of the Indian Museum. During April, May, and June eleven lectures on various branches of engineering and on physical education are being given.

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ANNUAL REPORTS

Annual meetings and annual reports are the order of the day during the first three months of each year, and we have been favoured with several reports, all of which evidence real life and vitality. We presume that those Associations which do not have a reasonable degree of vitality do not issue annual reports!

The report of the Bangalore Association was presented at the annual meeting, in the latter part of February, with General

Sir Arthur Phayre in the chair. At six centres, four among British troops and two for the educated Indian community, work is carried on by the various committees of management, with a staff of thirteen Association secretaries. The largest work, naturally, is among the troops, the Indian work being maintained up to standard without any extension. Continued expansion has been necessary in the Army work, with the increasing number of troops in and around Bangalore.

Bangalore

Membership in all Army Young Men's Christian Associations is open to all soldiers free of any membership charge. The average weekly programme in each centre includes a concert, a lecture, a whist drive, a sing-song, and a Sunday night talk on "Religious Problems." In each centre, writing paper, envelopes, pens and ink are provided free for men to write to their friends in "Blighty." In the last year no less than 25,000 sheets of paper were supplied each month, representing the greater part of the correspondence of the Bangalore Garrison. Soldiers have their English money changed in the various Association offices at current rate of exchange. In this way, money to the value of Rs. 1,400 was exchanged lately in three days at our Central Army Branch. A library is maintained in each Hut, where soldiers can have books on loan. This privilege is made large use of. Many of the books are worn out by use, and need to be replaced. Educational classes are held for the study of such subjects as Hindustani, French, study of Indian history and social customs, etc. Weekly visits to places of interest in and around Bangalore are conducted personally by the secretaries, and groups of men arranged for to go to civilian houses for entertainment. More distant trips are occasionally arranged to places of interest in the State, About 1,400 men have been entertained in this way. The religious work of the Association is very popular. Bible classes (in some cases conducted by the men themselves) are held in each centre. On Sunday nights three series of lectures on "Current Religious Problems" are being given by experienced speakers in various centres. The series, each of which consists of eight lectures, are as follows:—

(*a*) "Mespot. and the Bible."
(*b*) "The Good Time Coming."
(*c*) "Jesus and the Ascent of Faith."

At the end of each lecture questions and discussion are invited. Sunday at the Kolar Gold Field Hut, Hebbal Camp, is interesting. At daybreak there is Anglican Holy Communion, followed by Roman Catholic Mass. Then follows the first Anglican Parade Service, followed in turn successively by the Wesleyan Parade Service and the second Anglican Parade Service. By this time mid-day is reached. During the afternoon a Bible class is conducted, and in the evening there is the "Religious Problems" lecture.

The excess expenditure on the Kolar Gold Field Hut at Hebbal Camp is being undertaken by the Kolar Gold Field up

to Rs. 500 a month, through the interest of Mr. H. M. A. Cook and friends.

During the summer months, about two thousand men are expected to stay in Bangalore on furlough from Mesopotamia. Among the special arrangements projected by the Y.M.C.A. to meet their special needs are two commodious halls in Pekin Camp and Agram Camp, for concerts, lectures, and amusements. The policy to be pursued is to make the camps so attractive to the men that any who wish to remain there may not feel bored.

In no centre in India is there more hearty co-operation on the part of the community, to whose help a great part of the success of the year's work is due. General Sir Arthur Phayre spoke very kindly of the work, and the Hon'ble Mr. H. V. Cobb, C.S.I., C.I.E., said that he was just as proud of being President of the Bangalore Y.M.C.A. as he was of being British Resident in the Mysore State.

Lahore

His Honour the Lieut.-Governor, the patron of the Association, said last year, in his remarks at the annual meeting, that "in these days of dissension between men, it was strange that the Y.M.C.A. should carry on such a successful work in bringing men of all types together." This is primarily the work of the social department, which serves to promote a fellowship that is unique in its significance, for here we find Indian and European, civilian and soldier, Christian and non-Christian, men of various classes, castes, and religions, uniting in common brotherhood.

The second year of the Physical Department has seen a growing interest in the various activities. Last year was largely spent in getting equipment and grounds suitable for intensive work. This year new activities have been introduced, and the attendance at the classes has been very satisfactory. One hexathlon competition was held between Calcutta, Allahabad, and Lahore.

The work begun at the Borstal Jail last year has been continued this year. On "Our Day" the drill masters were taken to the jail, where they gave a demonstration of their work, the prisoners being divided into groups and taught new games and formations. These visits mean a great deal to the prisoners, and it is to be hoped that more can be done there during the coming year.

The second natural division of the physical activities is in connection with the schools of the Punjab. This is possible because of the arrangement between the Y.M.C.A. and the Government, whereby the Government furnishes part of the secretary's budget, in return for which he gives a part of his time to the development and supervision of physical education in the schools of the Province.

This year a training class of drill masters from the various schools was conducted for three months. After the men return to their schools the Director visits the different centres,

giving help, instruction, and suggestions for improving the work according to the need.

The Lahore Association is proud of its Student Department in that one of Lahore's own young men, a graduate, has the direction and supervision.

There is, too, every reason for pride in the Educational Department, for statistics show that it is offering more courses, enrolling more students, and is better organized than the similar department in any of the other Associations in India or Ceylon.

One department has been co-operating with the National Council in the so-called "letter-writing work" for soldiers. It quite often happens that the Indian soldier in being transferred from one locality to another loses touch with his family back in the village. This is especially true of the soldiers who go to the front. Enquiries are made, either by the soldier or his family, and the Association acts as a clearing house, sending letters on to France, East Africa, Mesopotamia, or to the troop stations in India. For instance, a request recently came from a wife in a small village, who had received no word from her husband since he had left home. After considerable correspondence it was found that the man had died on his way back to India from France. At her request, the department is now endeavouring to secure a pension for her.

The greatest forward step that has been taken in the Army Branch is in connection with the supper bar, for the ladies, under the leadership of Mr. Dyson, have taken over its entire managing and supervision. It has meant a great deal to the troops, not only from the help that comes to the men from association with the ladies who come to serve them. A touch of home-life is given, and by the interest and sympathy which they show toward the men one of the most deplorable consequence of war, namely, the loss of the finer qualities of manhood, is to a large extent averted.

So successful has been the Indian work, that according to one of the Indian officers, the men look to our secretary for most of their amusement, he being known among them as the Padre Sahib, the Tomasha Wala and Babu Ji. One secretary relates how a Mussalman officer visited the Hut for Indian soldiers one evening, and after watching the men playing their games, writing letters, and listening to the music, turned to the secretary and said, "Well this is real Christianity."

In last year's report we were compelled to say that the Fort, one the neediest fields, was left untouched. While but three hundred men are stationed there, it is a lonely, dusty, and unattractive spot. Genl. Cross-Barret had asked us to conduct some kind of work there, but we were unable to furnish the leadership necessary to make the activities worth while. In May, however, a secretary was provided by the National Council, and through the generosity of the Archæological Department the large building which they had remodelled just prior to the war, was turned over to us for Association work. The testimony of the men is that the place, to a very large extent, has transformed the life in the Fort.

It would be difficult adequately to express our thanks to the Lahore public, who by their gifts have made these grants possible. It only goes to prove that the Association is not an organization working independently of the community, but that it is a community institution, and only in so far as it offers a channel for the community to express itself in terms of service is it fulfilling its functions. This is true in all departments of our work, and the ideal which we have set before ourselves is for the people of Lahore to realize that the Y.M.C.A. is their own organization, and that its efforts will benefit the young men and boys of the community in direct proportion to the interest and co-operation received.

The following Lahore young men are serving in the Indian Army Y.M.C.A. in France: Henry Lal, the star athlete of the Punjab University; Hakim Din; K. K. Benjamin; S. S. Singha; and Dr. S. K. Datta. S. Bakkal was the first Indian Y.M.C.A. secretary to enter Jerusalem; S. C. L. Nazir is in Egypt; S. P. Singha is associate general secretary in Mesopotamia.

Calicut

The Physical Department received a fresh impetus and made good progress. Volley-ball teams were organized, and more than twenty members took part in the game every day. Matches were arranged monthly. In December a volley-ball tournament was held, and six teams competed. A football club was newly started, and some matches were played with local teams. The tennis club continued to have an average membership of twelve members. Special instructions and exercises were given to men for the preservation of health. Playground work for city boys was started in September, and every evening more than fifty boys took part in drills and group games.

H. E. the Governor of Madras visited the Association on the 19th October. His Excellency was pleased to record the following remarks in the Visitors' Book:—

"I rejoice to have had this opportunity of again visiting Calicut Y.M.C.A., and see the new and excellent development of physical drill and games, which has my heartiest good wishes, and may, I hope, be widely supported."

A Boys' Branch was started in connection with the Association in September.

Allahabad

The outstanding feature of the year has been the Boys' Work in the City Branch, where an intensive programme has been maintained for the greater part of the year. The work carried on outside the premises of the Association, in connection with schools and social service groups, has been quite as creditable as that done on the grounds. The conference of teachers and others interested in work with boys, held in September, has done much in the way of discovering leaders and uniting them in constructive efforts.

Bombay

The forty-third annual report contains much news of interest. In spite of unsettled conditions and the large amount of time demanded from members and committee-men on account of military and other war duties, the work of all Branches has shown real progress, and there are many conspicuous reasons for gratitude to God.

The new constitution was unanimously adopted on March 20th at a general meeting, which has been described as "the largest and most representative meeting of active members that the Association has ever held. Several were present who had been connected with the Association since its inception forty-two years ago.

The financial statement reveals the fact that, although the year began with a debit balance of Rs. 6,742-6-10, this was entirely wiped out and the year's liabilities were fully met. This is most satisfactory, especially when it is considered that the financial transactions of the Association were the largest in its history, that prices were abnormally high, that the public were besieged with innumerable appeals for various philanthropic causes; and that the Association's financial canvass was unavoidably delayed until very late in the year.

At the beginning of the year His Excellency Lord Willingdon, Governor of Bombay, accepted the office of patron of the Association. At a public meeting, held on February 21st, His Excellency expressed his belief in the Association in the following words:—

"The Association has done as much and perhaps more than any other institution to bring about a better understanding, warmer sympathy and truer confidence between all races who come to this country, in order that we may all work for the common good of the greatest Empire the world has ever seen."

His Excellency's interest has been active and sympathetic throughout the year. Not only has he helped to secure funds; both he and Her Excellency Lady Willingdon have frequently visited the Branches, and in various personal ways have furthered its interests.

Increased facilities for physical work are made available by the arrangement entered into with the Grant Medical College, by which the grounds of the college and the Association at Kennedy Sea Face will be developed and used jointly during the coming year. This will provide one of the finest cricket, hockey and football fields, and quarter-mile running track, in the city.

The Army Branch has continued to expand and to win the approval of the military authorities and the men of His Majesty's Forces. During the year the Hut for British troops at the Cooperage Camp, and the Hut and Bazaar for Indian troops at Marine Lines, were opened. The formal opening ceremony took place in August, when His Excellency Lord Willingdon presided. Work was opened at the Dadar Labour Corps War Hospital in the month of September. The

secretary in charge of Dadar also co-operates in providing entertainments at the Queen Mary Technical School for Disabled Sepoys. The entertainment work in the hospitals has continued under the direction of the joint committee of the Red Cross and Y.M.C.A. representatives. The secretary of the Association has co-operated with the Red Cross Enquiries Committee, in searching for missing men. The Central Branch has been largely used by men on active service, the rooms being placed at their disposal at reduced rates. The tailoring classes, inaugurated by the Association at Marine Lines War Hospital, were taken over by the Queen Mary Technical Institute.

During the year special entertainments were given at the Cooperage Hut for American, Japanese, and French sailors, who visited Bombay at various times. The expression of international good-will on these occasions was most inspiring.

Too much cannot be said in appreciation of the cordial relationships with, and co-operation of, the military authorities throughout the city. Many officers have given a large amount of time, and all who have been approached for assistance of any sort have responded most heartily.

The hostels at all Branches have been well filled during the year, indicating the need for such accommodation. At Byculla a common mess was formed, as a result of which the value of hostel life has been greatly enhanced.

A Bazaar, which contains food and miscellaneous supplies desired by the sepoys, was erected on a site opposite the Marine Lines Hut, through the generosity of the Western India Turf Club.

The Labour Corps War Hospital at Dadar, with more than 1,500 patients, was the latest point of extension. A full-time Indian secretary has been at work since September, serving these men. It is a most cosmopolitan centre, the patients including men of nearly every Indian community, as well as some from Burma, Assam, Malay Peninsula, and China. A pavilion, cinema outfit and equipment have been provided by friends of the sepoys, and the work is being carried on in close co-operation with the Officer Commanding. A sub-committee of Indian gentlemen has been organized to advise with the secretary.

Captain T. Jays, R.A.M.C., through the courtesy of the General Officer Commanding and the A.D.M.S., gave a series of splendid lectures on "Venereal Diseases" in the various hospitals and units and the Cooperage Camp Hut. These were attended by more than 1,500 men. These lectures aroused much interest and thoughtfulness on the question of personal purity.

The room at No. 3 shed, Alexandra Docks, is used regularly by the staff and troops on duty at the docks. At present the in-coming troops are not allowed to leave the ships, but our secretaries visit the men on board, collecting for despatch cables, telegrams, and letters, distributing material and per-

forming other services for officers and men. A special Y.M.C.A. edition of the *Times of India*, containing the latest war telegrams and other news, is printed and distributed free whenever a transport arrives.

The Marine Lines Hut is described as a bee-hive of activities. More than 4,500 letters were written and despatched from the Hut during the month.

The affiliation of this Association last year by the National Council to the world-wide Y.M.C.A. will be a landmark in its history.

Mangalore

The year began with 80 members and ended with 185, of whom 118 are Active and the rest Associates.

THE MANGALORE ASSOCIATION

There are held, in addition to the general gospel meetings, Bible classes and missionary tours to adjacent and distant villages. There is a very flourishing Sunday school at Mangalore, run by the local Y.M.C.A. It is an unique institution, meant exclusively for *non-Christians*. Nearly 150 Hindu and Moslem boys and girls attend these classes regularly. The Sunday school is run by twelve members of the Y.M.C.A. The children take keen interest in the lessons, and it is a very happy sign that the parents have not the least objection to their attendance. Those who are trained in Hindu music sing Christian tunes as well as the Christian children do.

REVIEWS OF BOOKS

INDIAN PAINTING (illustrated). By Percy Brown; in "The Heritage of India" Series. The Association Press, Calcutta, and Oxford University Press, London.

The Editors of *The Heritage of India Series* have laid down two tests for its volumes—"That everything must be scholarly and everything must be sympathetic." Indian painting is a subject rather specially demanding both scholarship and sympathy for its handling, and Principal Percy Brown, of the Calcutta School of Arts, is exceptionally qualified in both respects for the task. The examples surviving from the "classical period" of Buddhist painting are both scanty and much damaged, and the comparatively abundant material from the Mogul and Rajput school has as yet been very imperfectly sifted: few masters' names are known, and of these none are of dominating authority: and in the "story" of Indian painting there are large gaps and a good deal of conjecture. Besides, in a field in which there is so little of established critical opinion, it is particularly hard to distinguish steadily between artistic and merely historical values, to pass a genuinely ocular judgment which is at once sensitive and measured, and to resist the temptations to such special pleading as lowers the value of the interesting and useful work which has been done on the arts of India by Dr. Coomaraswami and Mr. Havell. These are some of the difficulties that faced Principal Brown when he undertook to give an account of Indian painting in a little volume of 100 pages, and within the limits prescribed for him he has done it with great success. He provides his reader with a general knowledge of the lie of the land, in which he can then place such paintings as he may have the opportunity of seeing in the museums of Calcutta or Lahore, or—if he is so fortunate and so enterprising—in the cave-temples of Ajanta.

"Ajanta is in the north-west of Hyderabad, about forty miles from the railway, and there, in a lonely ravine, are to be seen the remains of what must once have been one of the most extensive and illuminating painted records of the ancient world, of various dates from about 50 to 700 A.D. These decayed remnants show an art mature and accomplished, with history and culture behind it, from the earliest examples. They deal with the Buddhist mythology and ritual, and with scenes of contemporary court-life, and even in photographs it is possible to trace something of the qualities of vitality, suavity, simplicity, and dignity which mark them—along with similar paintings in Sigiriya, Ceylon, and in Bagh, Gwalior—as the fine fruits of a great artistic tradition. Technically, Principal Brown remarks on the extra-

ordinary skill of the old Buddhist masters in the use of line, which is so subtle and experienced that by its varying quality and sympathetic utterance it embodies modelling, values, relief, foreshortening, and all the essential elements of the art. It is doubtful whether any artist has equalled the Buddhist painter in his capacity for analyzing the complexities of the human form, and then rendering in his picture what is essential by means of a simple line."

From Ajanta to the Moguls, a period of about nine centuries, there is practically nothing at all to show or to say, and with the Moguls we are in another world. The Mogul period of painting Dr. Coomaraswami dismisses very cavalierly as "an affair of but 200 years," and says no more about it; but Principal Brown follows the much better example of Mr. Havell in reckoning two centuries—more correctly, two and half, from 1550 to 1800 A.D.—long enough to establish domicile in India for an art which was derived from Persia, and in giving it a considerable place in his story. Mogul painting was properly so-called, for it was the creation of the court, reaching its height under the patronage of the Emperor Jehangir in the early seventeenth century, and it retained generally the character of an art of the court, being always refined, secular, realistic, restrained and quite small in scale for domestic use. Much of it consists of portraiture, of which the subjects are chiefly the emperors and their courtiers, and the best examples of which are comparable, for delicate accomplishment and veracity, with the drawings of Holbein or of Ingres.

Contemporary with the Mogul painting, but lasting almost up to our present day, is the school commonly described as Rajput. The painting of this school, says Principal Brown, "is the indigenous art of India, a direct descendant of the classic from Rajputana and from the Punjab Himalayas. In contrast with Mogul painting, the Rajput art was thoroughly democratic, much occupied with *genre* as well as portraits, and in religious mythological subjects, chiefly Vaishnavite, aiming at vivid emotional expressiveness." Rajput art is hardly great, but it has the charm of a naïve sincerity, delicate line and decorative colour.

Principal Brown's survey of Indian painting ends with a brief but cordial notice of the work of Mr. Abanindra Nath Tagore, and other painters associated with him in Bengal.

Such competent interpretation of the art of the East to the West is of greater value than some will reckon. There are some of us, at least, for whom the fine arts have a unique quality as a medium of understanding between alien peoples and cultures, and to whom a bronze dancing Shiv or a little Mogul painting of a group of men in conversation on a housetop can give a more intimate idea of the Hindu and Moslem cultures in India, respectively, than much reading.

J. D. SINCLAIR.

THE HOLY SPIRIT IN FAITH AND EXPERIENCE. By A. Lewis Humphries. Student Christian Movement, London. Price 4/6 net.

This volume appeared first some seven years ago, but was allowed by its publishers to go out of print after having had only a limited circulation. The Student Christian Movement has rightly judged that it deserves to be much more widely read and has, therefore, secured the right of reprinting it and placing it again before the public. We hope that its circulation will be large. There is, perhaps, no book which expounds at once so clearly, so adequately, and so sanely the manifestations of the working of the Holy Spirit.

The first part discusses "The Holy Spirit in the Pre-Christian Age." A study of the Old Testament shows that there is in it no assured evidence of the personality of the Spirit. The Holy Spirit was regarded simply as "God in the exercise of power, an Energy or influence which, having its source in God, was felt to be in contact with man. Moreover, throughout the whole of the Old Testament there clings to the idea of inspiration the imperfect conception that the presence of that Divine energy is specially manifested in such abnormal states as prophetic ecstasies, to which accordingly an excessive degree of authority tends to be ascribed. The author believes that it is this same view of inspiration that accounts for the mistaken idea of the verbal inspiration of the Scriptures, which idea he criticises and corrects in a very convincing way, by an examination of the best thought of the Old Testament prophets themselves. He shows that by them the truth is clearly recognised that the real evidence of an inspired message is not the method or the instrument by which it is conveyed, but the moral and religious value of the message itself.

The second part deals with the Holy Spirit in the New Testament, in the experience of Jesus and of the Apostles. Here we have at once an immense enlargement of the religious experience of the Spirit's presence, and a more complete moralising of it, leading to the conviction, which is, however, not consciously formulated, that the Spirit is not merely an energy, but a personal presence. Nevertheless, just because the New Testament is the record of a living experience continuous with that of the Old Testament, it retains much of the less adequate conception of the Spirit which is characteristic of the latter, and this is the explanation of the emphasis which is laid on abnormal emotional states, such as the "gifts" of speaking with tongues and of prophesying, as the characteristic evidence of the Spirit's presence. An exposition of Paul's thought, however, supplies the corrective for this mistaken view; it enables the author in some excellent chapters to show the real meaning of Pentecost and the true significance of the gift of tongues; and it shows that Paul's conviction that the real fruits of the Spirit and the real signs of his presence were not "gifts," but the ordinary Christian "graces," such as humility, love, and service of

the brotherhood, is true to reason as well as to Christian experience.

The more purely theological questions do not occupy much of the author's attention. In the brief concluding chapter the doctrine of the Trinity and other speculative questions involved are indicated, but for the most part the author confines himself to a study of the facts from which the speculative questions arise.

Quite apart from the great value of the book as a treatment of its own specific subject, the illuminating discussion of the meaning of inspiration which it contains would enable us to commend it warmly to all who wish to understand more clearly the nature of the Bible.

It is to be regretted that so many misprints have been allowed to remain in the text. We have noted as many as fifteen. G. EWAN.

All books reviewed can be ordered direct from the Publishers or from the "Association Press," the publishing department of the National Council of the Young Men's Christian Association of India and Ceylon, 5, Russell Street, Calcutta.

RECENTLY RECEIVED FROM THE PRINTERS

Asoka, by DR. J. M. MACPHAIL, Bamdah. (The Heritage of India Series). Paper, As. 8. Cloth, Re. 1-2.
Challenge of the Present Crisis, by H. E. FOSDICK. Indian Edition, paper boards, Re. 1-8. American Edition, paper boards, Re. 1-12.
Indian Painting, by PRINCIPAL PERCY BROWN, Calcutta. (The Heritage of India Series.) Paper, As. 8. Cloth, Re. 1-2.
Kanarese Literature, by REV. E. P. RICE, Bangalore. (The Heritage of India Series.) Paper, As. 8. Cloth, Re. 1-2.
Life's Clinic, by EDITH HOUGHTON HOOKER. Indian Edition, paper, As. 6.
Rational Sex Life for Men, by M. J. EXNER. Indian Edition, Reprint. Paper, As. 6. Cloth, As. 12.
Social Principles of Jesus, by WALTER RAUSCHENBUSCH. Indian Edition, paper, As. 12. American Edition, Art Leather, Rs. 2.
Things that Make a Man, by ROBERT E. SPEER. Indian Edition, paper, As. 2.

IN THE PRESS

Meeting the Master, by OZORA S. DAVIS. Indian Edition, paper, As. 12. American Edition, art leather, Rs. 2.
Samkhya System of Philosophy, by PROFESSOR A. BERRIEDALE KEITH, Edinburgh. (The Heritage of India Series.) Paper, As. 8. Cloth, Re. 1-2.
Thirty Studies About Jesus Christ, by EDWARD I. BOSWORTH. Indian Edition, paper, As. 10. American Edition, art leather, Re. 1-12.
Compelled Men, by FRED L. PATTEE. Paper, As. 3.
India's Place in the World (Statistics). Paper, As. 3.
Meaning of Faith, by H. E. FOSDICK. Paper, Re. 1-8.

Anyone ordering in advance, to be sent by V.P.P., a single copy of every book published during the year, whether separately by the Association Press or jointly with other agencies, either in English, or in any vernacular, or both, will be given 25 per cent. discount.

STUDENT CHRISTIAN ASSOCIATION

OF INDIA AND CEYLON

Secretaries:

A. A. Paul, B.A., Vepery, Madras

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The Aim and Basis of the Association is to lead students to accept the Christian faith in God—Father, Son, and Holy Spirit—according to the Scriptures; to live as true disciples of Christ and to be loyal members of His Church; to deepen the spiritual life of students and to promote the earnest study of the Scriptures among them; and to influence students to devote themselves to the work of extending the Kingdom of God in India, Burma, and Ceylon, and throughout the world.

The Madras Student Fellowship

The Madras City Student Camp of last year was unique in many respects. Hitherto, the camp was mainly managed by senior friends of students, but the last camp was mainly managed by students themselves. The Inter-collegiate Committee, finding the difficulty of holding the camp at short notice—the proposal to hold the camp from the 2nd to the 5th of August being made on the 15th of July—called in the help of some more students and senior friends. The whole group of twenty-one members met together at Pallavaram, the place of the camp, a day previous to the camp, and spent the time in prayer and meditation, and also in discussing the subjects for addresses at the camp. Each speaker gave an analysis of his subject at this meeting, and the members freely criticised and made suggestions. In this way no address was the result of merely one man's prayer and thought, as had been usually the case; it was the result of corporate prayer and thought, and the speaker proved to be only the spokesman of the group.

On the last night of the camp this group met again, a few more being added, and there was a unanimous feeling that it should continue to meet regularly, even after returning to the city. Fortnightly meetings were held almost regularly, the usual programme of the meetings being games, refreshments, discussions, and prayer and intercession. Various problems of students' work in the city were discussed. At the close of the year the number of members had risen to fifty-two. In the course of the year the aims, basis, and methods of work were defined as follows:

Aim.—Our aim is to rediscover, by corporate thought and prayer, all that is implied in our faith in Christ, who is our

Lord, and to appropriate from him the power to carry out his will in our lives.

Basis.—Our basis is trust in the resolve, which everyone of us has made, to be a loyal disciple of Jesus Christ at any cost. Our confidence is not in ourselves or even in one another, but in him.

Method.—We undertake this task:—

(*a*) As students, but as students who have duties to the family, the Church, and society.

(*b*) As members of different colleges, who desire the better to love and serve each his own college.

(*c*) As members of different denominations, who desire the better to love and serve the Church of Christ.

(*d*) As members of different races, who believe that in Christ there is neither Greek nor Jew.

Our method will be frank, informal, prayerful conversation, as of equal disciples.

Our hope is that we may be fitted not to supersede but to reinforce those societies that already exist for the doing of the will of God on earth as it is done in heaven.

At the last meeting of the Fellowship the following suggestions were made for work during the vacation:

Work.—Don't watch others working; help, do not criticise.

Study.—Study the Bible and at least one serious book about it.

Study the social conditions in your village; *e.g.*, the question of untouchables within the Church.

Study the Church in your village on the following lines, among others:

1. To what extent is your Church an educational trust; *i.e.*, what part does your Church take in the matter of education?

2. To what extent is your Church a co-operative society?

3. To what extent is your Church a home for lonely persons?

4. To what extent are the members of your Church engaged in a *serious* study of the Bible, and in devotional exercises?

5. To what extent is your Church a Social Reform (and perhaps, therefore, a Social Service) League?

6. To what extent is your Church educating her boys and girls in the Christian faith and morals; *e.g.*, the untouchables within the Church, female education, dowry system, etc.?

What can you do to help to make your Church all these, and more?

Support the Work Done by the Church

1. By visiting various parishes in groups, and co-operating with the ministers in their work.

2. By getting together the Sunday school teachers for a retreat, to think out with them methods of work and to

encourage them by showing practical sympathy. You might also promise to send them useful books after returning to college after the holidays.

3. By visiting Sunday schools and taking classes.

4. By organising sports for children, and, if possible, athletic competitions for young men.

5. By organising and conducting small Bible classes.

6. By visiting the areas where the Rural Department of the Y.M.C.A. is working, the organisers of which will always be very glad to have students pay visits and help in their work.

(For further particulars, write to Mr. D. Swamidoss, National Rural Secretary, Subadarpet, Nellore.)

7. By visiting and taking part in the work of the N.M.S. fields for short periods. The Executive of the N.M.S. have made provision for the travelling expenses of students going to their fields for the purpose of studying the work and conditions on the spot.

(For further particulars, apply to Mr. P. O. Philip, 73, Pursewakum High Road, Vepery, Madras.).

Social Service

Study Fleming's book, *Social Study, Service, and Exhibits*, available at the Association Press, 5, Russell Street, Calcutta. Annas 10 per copy.

(*a*) Teaching group games to children.

(*b*) Conversation and lantern lectures on topics of Hygiene and Sanitation.

(*c*) Health talks, etc.

(*d*) Start a public library in your village.

Correspondence with Other Members of the Fellowship

1. Every member of the fellowship should write to at least one other member, preferably to one to whom he would not ordinarily write and who is on the border line of his circle of intimate friends.

2. If a group of members attend a camp or go out in a band to do parish visits, they might divide the whole fellowship, other than themselves, into as many groups as there are members in the band, and each might send a circular letter giving his experience and his reflections on it, to be passed on from member to member of that group, and finally to the secretary of the fellowship.

Try to meet as many members of the fellowship as possible during the vacation.

At its last meeting, again, the desirability of getting the members of the Fellowship to Madras one or two days before the re-opening of the colleges was strongly felt, and almost all members have agreed to arrive two days in advance. One of the senior members has agreed to provide tea, games, dinner, and bed also, if required, to those who will come, if they inform the secretary earlier. The following are some of the hints given for work during the first week after the re-opening of the college.

Arrival of helpers before Friday, the 28th June, afternoon, the colleges re-opening on the 1st July.

1. Meet the trains on the first three or four days.
2. Give the newcomers information about accommodation in the several hostels, and take them to their destination.
3. Get their addresses.
4. Be at the college later in the day to help them with their admissions, etc.
5. Help them in their purchases.
6. Give them all information about Church services and take all the new men to the Church services.
7. Make it a point to attend the meeting on Saturday, 29th June, at 4-30 p.m.

Notes and News

We are sure that our members will be very much interested in the account given of the Madras Student Fellowship. We have omitted all names. We have given the account in full, with the confidence that our members in other parts of the country will find most of the suggestions useful, and with the hope that some of them will be acted upon with the necessary adaptations. May we emphasise the extreme importance of the work during the first week after the re-opening of the colleges, for we believe that a good deal of what the Christian Unions can do during the year will depend on how largely they can be of service during the first few weeks of the year. And about suggestions for work during vacation, we would lay very great emphasis on one important point, that in anything that we do let us not allow ourselves to take the attitude of spectators, but let us identify ourselves with those among whom we live and work, as our Master did.

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The Cochin Student Camp is to be held from the 16th to the 19th of May, at Alwaye. Messrs. E. A. Williams, E. C. Worman, and A. A. Paul are among the speakers.

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News has been received from Rangoon that the first camp closed on the 27th of March. Our Travelling Secretary has been present, and is staying on for the second one, to be held from the 29th March to the 3rd April.

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The next meeting of the General Committee of the Association will be held at Madras, in the last week of June. We request the prayers of our members, so that the Committee may be guided by the Holy Spirit in all they do.

The four representatives nominated by the National Missionary Society on the General Committee for the year 1918-1919 are Rev. A. Rallaram, of Allahabad; Mr. R. C. Das, of Calcutta; Mr. G. Vandanam, of Guntur (Telugu area); and Mr. P. O. Philip, of Madras.